

U. S. Charges AFM With 'Conspiracy'

DOWN BEAT

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Charlie Teagarden To Have Own Band

New York—Slipping out of New York quietly, with a 5-year contract with Frederick Brothers in his suitcase, Charlie Teagarden last week set out for Oklahoma and Texas to find a young band which he will take over and lead. Teagarden, younger brother of Jack Teagarden, is set for a spot near New York in mid-April. He will front the band with his trumpet. Since he left his brother's band late in the fall, Charlie has been working in the pit ork of the Ethel Waters legit show, *Cabin in the Sky*. In Oklahoma City, Charlie now is visiting his mother and sister.

Charlie T

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BG Hires Guarneri, Butterfield

New York—Billy Butterfield and John Guarneri, both of Artie Shaw's band, quit Shaw last week to go with Benny Goodman. Butterfield, who plays excellent hot trumpet as well as lead, now is teaming with Jimmy Maxwell, Alec Fila and Irving Goodman to make Benny's trumpet section four strong.

It was a return ticket for Guarneri, who went with Shaw last summer when Goodman's band broke up. Bill Rowland worked as Goodman's pianist only a week, returning to Les Brown's crew as pianist, in Chicago. Mike Brian also stays on as guitarist, Allen Hanlon not joining after all.

Shaw is ending his stay in New York this week. Soon he will return to the coast to continue his Burns and Allen radio commercial, using Los Angeles men, and make records.



In Debut on the Victor label this month are Joe Reichman and Marion Shaw, shown here. Marion warbles as Joe's band plays *I Hear a Rhapsody* and *I Could Write a Book*. Reichman was succeeded by Paul Baron's band two weeks ago in the Essex House, New York.

He hopes to return to New York next month with a 13-piece organized band, ready to begin his career as a leader. Teagarden told *Down Beat*, before leaving, that his plans called for four brass, four rhythm and four reeds. With his own horn, Charlie will make it a 13-piece combo. He intends to play good jazz but not too much to make his band uncommercial. Charlie is hearing at least 25 already organized orchestras before making a decision. A deal whereby he would have taken over Matt Betton's Kansas State College band fell through shortly before Charlie left New York.

Slightly from Rough-house

by CHARLOT SLOTIN

Suffolk, Va. — When Spud Murphy and Bill Robertson of the Charlie Barnett band got in a playful tussle here on their road tour last month, a cop didn't think it was so playful when both boys tumbled and Spud cracked his head on a fire-plug, drawing plenty of blood. Suspecting Robertson of assaulting Murphy, the officer packed him off to the can and rushed Spud to a hospital. It was some time before they had him patched up. Meanwhile Robertson languished in a cell. When Murphy came to and was asked to prefer charges against Robertson, he realized what had happened and rushed over to the jug. Only with considerable difficulty was he able to convince local jailers that it was nothing serious, that he and Bill had just been playing a little rough, as youngsters will.

The Hawk's Ork Disbands

New York—The small jam band which Coleman Hawkins, tenor saxophonist, had been using at Kelly's Stable disbanded two weeks ago. Hawk said he didn't know what his plans were except that "I've had a couple of offers in Chicago and may cut out there for a time."

If Hawkins goes to the Windy City he'll have to organize a new band, for Sandy Williams, trombone, joined Fletcher Henderson, Clyde Hart went with Les Young, Peanuts Holland also is with Henderson, J. C. Heard is with Teddy Wilson and Eddie Barefield may replace Al Nicholas with Bobby Burnet's band. George Duvivier, bass, is seeking another connection.

Hawkins is jobbing around solo, his last appearance being at Milt Gabler's Sabbath bash. He doesn't seem concerned about his status and says Joe Glaser, the booker, will "fix me up with something good when I'm ready."

All the hot news of the music profession gathered by the best newshawks in the trade is compiled for you twice a month in *Down Beat*. It's only three bucks a year by subscription.

Helen O'Connell With Tom Dorsey



New York—The caption above this picture is no mistake. It is Helen O'Connell and it is Tommy Dorsey behind her. The mixup came a couple of Sundays back at the Meadowbrook when Helen made a guest appearance with Tommy's band at a concert Tommy held for British war relief. Jimmy Dorsey, Helen's boss, was good-hearted enough to give the blonde songstress permish to sing with his brother's crew. Pic by George Dinick.

Norvo Reorganizes Again; Keene Back as Girl Singer

New York—You can't keep him down. Not even the United States government, which recently drafted half his band. Red Norvo rested two days, picked up some new men, got Linda Keene back from Tony Pastor to sing the vocals, and headed for Cleveland March 9 to do a series of one-nighters with a virtually new band which shapes up four reeds, four brass

Petrillo's 'Join or Else' Edict Prompts D.J. Action

by DAVE DEXTER, JR.

New York—Repeatedly asserting that he was within his rights, James C. Petrillo last week was prepared to face a United States grand jury which soon will begin an investigation of charges that Petrillo, as president of the American Federation of Musicians, had conspired with booking agencies and radio networks in an attempt to destroy the American Guild of Musical Artists and monopolize one phase of the music industry.

Victor O. Waters of the Department of Justice in Washington, who has been handling the cases which led to consent decree involving ASCAP and BMI, will be in full charge of the probe into Petrillo's activities, a spokesman for the department revealed.

Came Just Before Deadline

The announcement that the headstrong but efficient leader of 150,000 professional musicians of America soon would be checked by government action came just 12 hours before the deadline Petrillo set for members of the Guild to "either join the AFM or be boycotted by our membership." Lawrence Tibbett, Guild president; Albert Spalding, Jascha Heifetz, Jose Iturbi, Grace Moore, Mischa Elman, John McCormack, Lily Pons, Lauritz Melchior and dozens of other prominent concert artists were included in Petrillo's ultimatum.

The A. G. M. A. was organized in 1936, attaches of the office told (Modulate to Page 23)

Lawson Can't Join Crosby!

New York—Yank Lawson won't be able to join Bob Crosby's band in Chicago, despite reports that he would take Muggsy Spanier's place in the band. Lawson wanted and agreed to take the job but hit a snag when he gave notice.

Union rules here prohibit a man's leaving the pit band of a legit show until the show closes. Lawson, for 10 months in the pit band of *Louisiana Purchase*, was not allowed to leave. The show is a big click and won't end its run soon. Lawson, who for a couple of years was featured trumpeter with the Crosby Dixielanders, also is working an NBC program under Dick Dinsmore called *Weekend Whimsies*.

Virtuosi Flock To Petrillo Wing

New York—At press time concert pianists Sergei Rachmaninoff and Josef Hofmann had been made honorary members of the New York Local of the AFM. Petrillo had given violinist Fritz Kreisler honorary membership in the Chicago Local. In his efforts to convert all instrumentalists members of AGMA to AFM membership, the music czar predicted that 99 per cent of the soloists would join the AFM by March 10. Prominent virtuosi who had already joined the Petrillo forces at press time included Albert Spaulding, Efrem Zimbalist, Jose Iturbi, Egmont Petri, Eugene List, Max Rosen, Marjorie Edwards, Oscar Straus, Victor Granados, Rene Le Roy and Guy Mariner. Mischa Elman, in a wire to Petrillo sent from San Antonio, Texas, said:

"Thanks for phone call. Will be glad to join Musician's Union Local 802 in April when I return to New York. Greetings."

Crash Kills Herbie Kay Bass Player

New York—Weary after a long run at Loew's State Theater on Times Square, and traveling in a station wagon at night on a long jump into Boston, one member of Herbie Kay's orchestra was killed and two others injured Feb. 28 on the Worcester Turnpike outside Boston when the wagon in which they were riding crashed into a truck.

Neil Shadoin, 22-year-old bass player, whose home was in Chicago, died of a fractured skull shortly after he was taken to Framingham Hospital. Robert (Bob) Ballinger, 21, a saxophonist, and George Hulme, road manager of Kay's band, were injured only slightly and are recovering.

The crash occurred suddenly. The station wagon, in which many of the Kay band boys' instruments were being hauled, was virtually demolished. Instruments were scattered along the road. Kay was traveling in another car and did not figure in the accident. The crash, one of many affecting dance band musicians in recent weeks, again brought to mind the importance of the AFM inserting clauses in booking contracts which would limit "jumps" and "sleeper hops" to a safe minimum of mileage. Countless musicians have been killed and injured recently trying to make dates with no time to spare for rest.

On the Cover

Kathleen McLaughlin, modern day Eve clothed in nothing but *Down Beat* leaves from the garden of jump, puts a little pressure on maestro Benny Meroff to induce him to imbibe in the forbidden fruit. She is a member of the Meroff "Funza-fire" troupe which has been doing theaters throughout the country for months and months. Pic courtesy Bill Willse.



Fem Rhythm is a regular part of the Terry Shand band. Probably the only big band in the country with a gal on guitar, Shand is using 19 year old Mary Osborne, shown above, in his regular rhythm section. She hails from North Dakota, sings and adds plenty of showmanship to the Shand band. Terry is shown at right.

Dunham Band Set for Sensational 'Build-up'

New York—After seven months of struggling, during which time he and the youngsters in his band on several occasions had to go without meals in the 3,000-mile trek from Los Angeles to New York, Sonny Dunham last week took the first move in a high-powered campaign which will place his orchestra in Frank Dailey's Meadowbrook in June for 12 weeks with 10 radio network wires a week.

By signing a contract with Dailey, negotiated by his manager Carlos Gastel and the combined efforts of Tom Rockwell, Mike Nidorf and Milton Krasny of General Amusement Corp., Dunham put into effect a "build-up" campaign which may make his band, by the end of the year, one of the best known in the business.

Breaking All Records

Booked into the Roseland, Brooklyn, for one week, Dunham's band stayed six and last week was re-engaged to play nightly through April 15—the most successful run any band has had at the spot in

three years. Dubbed as "the band that didn't have a chance" by New York wisecracks who pointed out that no outfit from the Pacific coast had ever been successful in the Big Town, Dunham's Lunceford-styled group ironically enough is breaking all records at the same spot where his first band died a horrible death in October of 1939. The failure of the band caused Dunham to return to the Casa Loma fold.

Also Going on Wax

Contracts to make records will be signed this week, according to Gastel, who gave up a lucrative job as a Southern California dance promoter to pilot Dunham into the east and success. Dunham fronts his group with his trombone and trumpet. Patsy Parker, vocalist, no longer is with him. Ray Kellogg and Bunny Donin are handling the

vocals.

Frank Patchen, pianist, and Bud Combine, drummer, are on notice. They'll probably be replaced by George Williams, arranger for the band now in Los Angeles, and Lou Paino, drummer.

General Amusement Corp. has a 5-year agreement to book the band. Dunham will get more airtime at the Meadowbrook than any other band in history. His orchestra is only 7 months old but has proved so sensational, both musically and as a box-office draw, that Dailey decided it was the orchestra he wanted for the Meadowbrook engagement.

New Yorkers Await Otto Cesana Concert

New York—The stage was set and all was in readiness March 13 at Town Hall for Otto Cesana's concert. It was to be a case of jazz invading longhair sanctums again with Mildred Bailey, Howard Phillips and Walter Gross appearing as guest artists in a program of Cesana's own compositions, including his widely-discussed *Symphony in Swing*.

The men who form his band include:

Tony Martell, Allen Fields, Victor Krussek, "Zip" Zantay, Henry Kivwe, reeds; William Kirkles, Norman Weiner, Red Bromfield, Cecil Collins, trumpets; Louis Counihan, Mark Pascoe, Alex Terando, Bill Seeman, trombones; Robert Leininger, bass; Frank Mace, drums; Harry Volpe, guitar, and Jack Schwartz, piano.

Cesana has been writing and preparing for the concert for over a year. He was forced to organize his own orchestra after at least seven big name dance bands failed to meet his requirements.

Walter Gross New CBS Conductor

New York—It's another promotion for Walter Gross.

Remembered by most musicians for his work on the old CBS *Saturday Night Swing Session* radio program, Gross last week was appointed dance band conductor at CBS studios here. In his new slot, Gross—whose piano is considered by many as the best in the field—will have complete charge of such programs as *Music In the Air*, *Music Without Words*, *Accent on Music* and others.

Gross joined CBS in 1933 as a mere staff pianist. Four of his piano solos, made late in 1940, recently were released by Victor-Bluebird.

Babe Russin on 52nd Street; Holden is Out

New York—Back from Florida, where he had a disappointing engagement with his small jam band, Babe Russin opened Feb. 28 at the Hickory House on West 52nd street, replacing Lou Holden's band.

Russin plays tenor sax and was once a star of Tommy Dorsey's band.

Kay Little Loses 'Ix

New York—Kay Little, Bobby Byrne's girl vocalist, was rushed to a hospital here a few days ago to undergo an emergency appendectomy. She was stricken while the Byrne band was playing the Windsor Theater in the Bronx.

Little joined Byrne in January, taking Dorothy Claire's spot. Claire took Marion Hutton's place with Glenn Miller. Linda Keene took Little's place with Tony Pastor. A hell of a circle, in fact.

Fly the Jimmy Dorsey Coop Suddenly



Herbie Haymer, tenor, and third alto man Sam Rubinwitch, right, will surprise the trade next week when they switch from Jimmy Dorsey's reed section to Woody Herman's. Herb's leaving because he wanted to "play" and couldn't with Jimmy leading the band on alto and clarinet. Herb's tenor is slated to get a big break with Herman. Rubinwitch prefers playing lead alto to playing third. The two replace Mickey Folus and Herb Tompkins in the Herman herd, now at the New Yorker hotel, just two blocks away from the Penn., where the Dorsey band works. This shot, by Otto Hess, was taken only last week on the job with Dorsey.

J. Dorsey Signs Hammond For Herbie Haymer's Chair

New York—Jimmy Dorsey got no sleep last week. For saxophone players were making the Hotel Pennsylvania a hangout, all of them undergoing audition routines for two vacant chairs in Dorsey's reed section.

Don Hammond, Larry Clinton's

tenor man, won the spot vacated by Herbie Haymer. Sammy Rubinwitch's alto chair was still open at press time. Haymer and Rubinwitch, for three years with Dorsey, suddenly gave notice and go with Woody Herman's band at the Hotel New Yorker. They replace Mickey Folus and Herb Tompkins.

Haymer, a Red Norvo discovery of 1936, said he wanted to "be able to play more—do some solo work which I can't do with Jimmy's band." Rubinwitch, Dorsey's third alto, leaves so he can play first with Herman. The sudden change was sensational news in New York inasmuch as Dorsey and Herman are deadly rivals at the moment, playing opposition hotel stands, both recording for Decca and both handled by GAC. Dorsey expects to have a permanent alto man set by March 17. Milt Yaner remains on first alto and Charlie Frazier on first tenor. This is the first change in Dorsey's reed section in three years.



Herbie Holmes On Okeh Wax

New York—Herbie Holmes, the young maestro from the Mississippi Delta, as he likes to be called, was set to make his first records for the Okeh label here March 12. Holmes' band currently is at Log Cabin Inn in Armonk, N. Y. Fredrick Brothers' set the disc deal.

Camden Chick . . . Meet Betty Gale, chanteuse with Eddie Camden's crew, whose vocalists have all Pittsburgh band followers talking. Camden, Betty and the boys were sensational clicks at the Merry-Go-Round in the Smoky City, leaving March 6 after a really successful engagement. Pic by Bruno.

Hy Miller Into Army Training

New York—Hy Miller, saxist with Roy Fox's band at La Martinique Club, has left the band to enter military training. His chair has been taken by Foster Moorehouse.

Terry Shand West With New Men, New Manager

New York—Terry Shand and old Mary Osborne of North Dakota joined as guitarist-vocalist. Not merely a "featured act" with Shand, Miss Osborne sits in the rhythm section pounding out chords to form a rhythm team with Pat Merol, bass; Ray Toland, drums, and Shand's piano.

Verne Younker, ex-Red Nichols trombonist, came in to make Shand's brass five strong. Merol, from Dave Dennis' crew, is new also. Making it a thorough housecleaning, Shand took on Art Eisen-drath, 35-year-old Chicagoan, as personal manager. Shand only recently returned to GAC after a short spell under MCA guidance.

Broadway Fetes Henderson on His 17th Anniversary

New York—Fletcher (Smack) Henderson band, now only two months old, had been signed to a long-term contract by Frederick Brothers agency. His is the only colored band on the F. B. roster.



Switches Jobs . . . Lovely Phyllis Myles, who was last seen around New York as featured vocalist with Will Bradley's band, now is doing the song chores with Eugene Jelesnik's combo at the Deshler-Wallick Hotel in Columbus, O. This is her latest photo, posed for the *Beat* and taken by Kriegsmann.

Flynn Makes Presentation

Benny Goodman, Jimmy Dorsey, Woody Herman, Frankie Masters, Johnny McGee, Vincent Lopez and other leaders, as well as the Tin Pan Alley mob and members of the trade press, helped Henderson celebrate.

Feature of the night's program was when Ed Flynn, of *Down Beat*'s New York office, presented Henderson with the trophy which 10,000 musicians voted "Smack" for his arranging ability. Lou Jenkins and Benny Leonard, of the prize ring, also were guests.

Plenty of 'Critics' There

Dorsey, who raced over from the Hotel Pennsylvania to congratulate Henderson, recalled how in 1926 he was playing on the same bandstand at the Roseland opposite an earlier Fletcher orchestra.

"Those were the days," said Dorsey to Henderson, in front of a crowd of more than 1,000. "It was always a battle of jazz, every night, between you and Jean Goldkette." Jimmy was playing sax in Goldkette's ork at the time.

Also present were George Simon, Bernie Woods, Leonard Feather, George Avakian and Robert Goffin, all writers or critics. Kaiser Marshall now is on drums with Henderson. It was revealed during the festivities that the

Jack Leonard Drafted; Movies Want Him, Too

New York—On the same day Dorsey a year ago last December that Jack Leonard was screened by Twentieth Century-Fox, and signed for personal appearances at the Paramount Theater, a government draft board informed him that he would soon be ordered to an army camp for a year of military training.

Leonard, whose vocals were one of the bright spots of Tommy Dorsey's band for five years, now is starred on several CBS programs and also on Okeh records. He left

The draft board's action came as a blow to Leonard, whose chances for motion picture stardom appear bright, and whose records are listed as best sellers right now. He obtained a temporary deferment until May. By that time he will have finished his date at the Paramount. A possibility still exists that he may gain complete exemption inasmuch as a year of inactivity would seriously endanger his career as a singer.

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Lovely Linda

She used to warble with Carl (Deacon) Moore, the band leading gent with the south Iowa inflection, and when she did she stopped the male contingent for miles around. And that was with her voice. She's Linda Page, and she's now doing the words with the Ayers La Marr band at the Indiana Roof ballroom in Indianapolis. *Ross Christena Pic.*

Jams Until Late; Mother Scolds; Saxist Kills Self

by SIDNEY REPLIER

Harrisburg, Pa.—Twenty seven year old saxist Philip S. Sargent is dead today, a suicide because his mother reprimanded him for having stayed out late after a job to participate in a jam session one night a few weeks ago.

Sargent fired a .25 caliber revolver bullet through his brain when he went to his room after the "scolding." Considered one of the most promising of local reed men by fellow members of Local 269, Sargent was to have taken over the position of music director of the Newcastle, Pa., public school within a few days. He worked with the Hershey Arena orchestra, which plays most of the chocolate-town dances. It was a date in Hershey from which he was late in returning.

Goodman, Black Plan a Debate

New York—Benny Goodman and Dr. Frank Black of NBC will appear in person at Long Island University April 16 to discuss, before the student body, jazz and other music. Appearance will take the form of a debate.

Irish Ingenuity Wins Again

New York — Jimmy Dorsey, who was born on Leap Year day, 1904, had to skip his birthday anniversary this year because there wasn't any Feb. 29th.

Jimmy made up for it, however, by throwing a big dinner party on the 28th at Hotel Pennsylvania. His guests were other Leap Year "babies" who got invitations from Dorsey by answering ads he placed in daily papers.

Charlie Dixon Dies in Jersey

New York—News of the death of Charlie Dixon, one of the pioneers of jazz, reached Gotham musicians last week.

Dixon, a Negro banjo player who was best known for his work with early Fletcher Henderson combos, died several weeks ago in Jersey City, N. J.

Moran Dies; Was Star Kemp Trombonist

New York—Complications which set in following an operation were fatal Feb. 23 to Leo Moran, 30-year-old trombone player, who was a member of the late Hal Kemp's orchestra until it disbanded recently on the coast.

Moran, whose home was in Ridgewood, Long Island, was ill only a week. Funeral services were held Feb. 26. Burial was in St. John's Cemetery, Middle Village, L. I. He left his wife and a 2-months-old daughter.

Moran started on trombone when he was 15. One of his first jobs as a professional was with Reggie Childs. He later played first chair slidehorn for Red Norvo, the now-famous Norvo band which played the Hotel Commodore, New York, in 1937. Moran also played with Al Donahue. He first joined Kemp in 1936, but left Hal after six months to go with Red Nichols. Then in the spring of 1938 Moran rejoined Kemp. He was one of Kemp's stalwarts, in the brass section, until after Hal's death, when the group disbanded. He had been



Moran

home only two weeks when he became ill.

A member of 802, New York, Leo's death came as a shock to hundreds of musicians here.

Marje Whitney Quits Singing

New York — Marjorie Whitney, who gained fame in the dance band business with the King's Jesters small combo, and more recently, as featured sparrow with Jerry Wald's youthful band at one of Child's restaurants in New York, has retired as a professional singer and returned to her parents' home in Lincoln, Neb.

Miss Whitney left late in February saying she wanted to "settle down normally for a time."

Charges 'Rhapsody' Is His; Sues

New York—Suit for an injunction, accounting and damages against BMI and songwriters George Fragos, Jack Baker and Dick Gasparre, the leader, was filed in Federal Court here last week by Ira B. Arnstein, who charges plagiarism.

Arnstein claims BMI's *I Hear a Rhapsody*, one of the most popular pop ballads in America now, is stolen from his own composition *Sadness Overwhelms My Soul*. He charges that he submitted 11 tunes to BMI last August.

Comin' On



Hollywood—Torchy Nan Wynn, the little brunet ex-Raymond Scott band thrush imported by Warner Brothers for the recently completed "A Shot in the Dark," draws her second film assignment in "Miss Wheelwright Discovers America," headlined by May Robson and Priscilla Lane. Warner execs are sold on Nan's screen possibilities and it looks like she's really on her way.

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Tommy Dorsey in the Movies



New York—Here is the first "still" of Tommy Dorsey as a motion picture star. Left to right are Constance Moore, Phil Reagan, Virginia Dale, Dorsey, and Lillian Cornell, the singer. Tommy and his band are featured in the forthcoming Paramount film *Las Vegas Nights*, slated for March release throughout the nation. Tommy and band are now touring the east after winding up a successful run at the Meadowbrook.



RECORDIO-PRO—Showing Master unit (center) and two turntable units. Matching, snap-on covers have been removed.

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Negotiations Between BMI and ASCAP to Start Soon

New York—It's all over but the shouting. But there'll be shouting aplenty shortly when representatives of ASCAP and the radio networks meet to talk turkey over the playing of ASCAP-controlled music on the air.

The way toward a settlement of the 9-month battle was paved neatly Feb. 27 when government officials accepted a civil decree signed by ASCAP reps agreeing to cease activities which the U. S. government has previously branded as violations of the Sherman anti-trust act.

'Now We Can Dicker'

ASCAP members and publishers interpreted the move as a victory. But radio men—more specifically, those affiliated with Broadcast Music, Inc.—hailed the government's withdrawal from the scene as a triumph for the networks.

"Now we can dicker with ASCAP and obtain a fair plan for payment of their music," one BMI exec said.

A spokesman for the department of justice, in Washington, issued this statement:

'Matter of Price'

"This decree paves the way for an immediate settlement of the difficulties between ASCAP and the broadcasters, which resulted in the banning of ASCAP music from the air on Jan. 1.

"All objectionable practices have been resolved by the decree, and the only matter remaining for adjustment is one of price between ASCAP and the broadcasters."

Thurman Arnold of the department of justice announced the government was dropping litigation which had been pending against ASCAP since 1934. ASCAP, by signing the decree, agreed to alter its method of licensing compositions and its plan of perpetuating officers. It also agreed to relax its strict membership requirements, a move which thousands of song-writing musicians will greet with enthusiasm.

List 10 Factors

The 10 important provisions of the ASCAP deal are as follows:

1. ASCAP members will not license the public performance rights of copyrighted musical compositions exclusively to ASCAP, but are free to license to anyone except Broadcast Music, Inc.
2. ASCAP agrees not to discriminate either in price or terms among users of copyrighted music.
3. ASCAP agrees to license on a pay-when-you-play basis.
4. ASCAP agrees not to require a license from more than one station in connection with any network broadcast.
5. Manufacturers of electrical transcriptions, or sponsors or advertisers on whose behalf such transcriptions are made, will be able to obtain licenses for such transcriptions for broadcasts.
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8. ASCAP agrees to abolish its self-perpetuating board of directors and to permit election of directors by the membership.
9. ASCAP agrees to modify its membership requirements so as to make eligible

any composer who has copyrighted one song.

10. ASCAP agrees to modify the practice of compensating its members so as to make such compensation on the basis of the popularity of songs in any given period.

Things Dull in Hotel Rooms

Many of the ASCAP publishers have cut their staffs down, fired employees, and in some cases, closed branch offices. "Pluggers" are scarce these days. Things are dull in hotel rooms, where once contact men gathered in droves to push hot tunes.

Band leaders, for all their talk about disliking pluggers and song men, admit they'll be more than



Larry Clinton's dipping in the Panther Room of the Hotel Sherman in Chicago last month drew these interested onlookers: Left to right are Joe Venuti, Mrs. Phil Brown, her GAC-exec husband, and Patti Andrews. Venuti was playing dates in the middlewest, the Andrews girls appearing at the Chicago theater with Gene Krupa's band.

happy to have them around again. Obtaining good songs is difficult nowadays. Many leaders are not satisfied with BMI's tunes, at least completely, and with ASCAP music back in the picture the leaders will be able to relax. Phonograph record companies also are anxiously awaiting end of hostilities. Obtaining a fast turnover on new music has not been possible since the first of the year.

BMI Gets Exclusive On Artiso Catalog

New York—BMI last month completed negotiations with Artiso Music for complete and exclusive use of the Artiso catalog. One of its best tunes is *A Musical Portrait of Arturo Toscanini*.

Bum Tip

New York—Friends told Benny Carter that a certain "name" drummer was "much better" than his regular hide-beater, Chris Cruickson, a kid whom Carter himself has been training for big things.

So Carter took on the big name. The guy's work was so bad Benny gave him notice after two nights of it. And now little Chris is back with Carter drumming the way Carter wanted it done in the first place.

Third Movie for Andrews Sisters

New York—The Andrews sisters, Patty, Maxene and Laverne, have been signed to do a third movie, titled *Ride 'Em Cowboy*, for Universal. With Lou Levy, their manager, the girls will head west to start work on the lots April 15.

The girls open at New York's Paramount Theater March 26. They have been touring the country recently organizing boogie woogie clubs in the interests of Leeds Music. Their two previous pix were *Buck Privates* with Abbott and Costello and *Argentine Nights* with the Ritz Brothers.

New York—expected to be slated to be. According to Muggsy's record, Fazola will be a clarinetist and recently with spotlighted on.

Koen Nick Caine, ranger, former ley and W worked in Mu group a year rangements s the reed sec George Ko Bob Casey Goodrich one possibly Har Pianist will Powell. Nego cians are unc big name ba the "raids"

New York—now getting Columbia Rec wing of the A. Peppé office l out from Be in early 1933 personal mar The Micha is best know of Sammy discs of Ali, are slated to coin machine selling other last month. J binder with office.

Hartford, the singer was arrested weeks ago playing the Sinatra was street near ing, at that him asking light. "I'm now," Sinatr didn't care. bed Sinatra, Sinatra expi ure of nati was due on Police told "figure of n help him. I manager B Sinatra was \$10 for a tic He made the

New York placed Colon Stable on V 27, the Hav small band Young, one men to be decade, rec from Coun Byas took h Playing v are Shad Co former Basi tar; Nick (Doc) West who will gi shortly.

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Muggsy Rehearsals To Start This Week

New York—Muggsy Spanier's arrival in New York was expected this week and rehearsals of his new orchestra are slated to begin not later than March 20.

According to Art Eisendrath, Muggsy's road manager, Irving Fazola will be Spanier's featured clarinetist and Vernon Brown, recently with Artie Shaw, will be spotlighted on trombone.

Koenig, Casey Set

Nick Caiazza, tenor man and arranger, formerly with Will Bradley and Woody Herman, who worked in Muggsy's little Ragtime group a year ago, is lining up arrangements and will be leader of the reed section.

George Koenig will be on alto, Bob Casey on bass, "Toughy" Goodrich one of the trumpets and possibly Harry Jaeger on drums. Pianist will probably be Mel Powell. Negotiations with musicians are under way now. Several big name bands will lose men in the "raids" which Eisendrath is

making for sidemen for the Spanier ork.

Cless Probably Out

Muggsy will record for Bluebird. He'll also feature a small band within his band called the "Ragtimers."

Rod Cless, Chicago clarinetist also mentioned for the band, probably won't join. He is rehearsing with Art Hodes' new small group which is set for a run at Kelly's Stable, West 52nd street spot, March 18. Herbie Dell, tenor, may join, too, according to Eisendrath. Muggsy and Eisendrath will make their headquarters at the Forrest Hotel here.

Heidt in New York After Making Movie

New York—Horace Heidt and his troupe moved in and Orrin Tucker moved out of the Biltmore Hotel Feb. 28 in a fancy opening which brought the California leader and his "musical knights" back to Manhattan after 18 months spent in California in radio and movie work.

Making their New York debut as members of the Heidt organization were Ronnie Kemper, singer formerly with Dick Jurgens, and Mimi Cabanne, soprano songstress. Also featured with Heidt's group—one of the largest orchestras in the business—are Donna and her Don Juans, a rhythm quartet; Larry Cotton, Oklahoma ballad singer; Frankie Carle, pianist, and Fred Lowery, whistler.

Heidt is doing his *Pot O' Gold*

radio show from here and his first major motion picture, also titled *Pot O' Gold*, is due for an early release throughout the nation.

McPartland In New York

New York—Jimmy McPartland, trumpet player and favorite of record collectors and musicians who like "Chicago style" jazz, arrived here March 1 and now is busy organizing a band which is set to go into Nick's in Greenwich Village. Jimmy's return to Manhattan marked his first appearance here since he left the old Ben Pollack band in which he played alongside of Benny Goodman, Ray Bauduc and others.

McPartland will replace Bobby Burnet's crew at Nick's as soon as Jimmy's unit is set. Brad Gowans and Pee Wee Russell will be sidemen.

Browsher Takes A Shot at Self

by BUD EBEL

Cincinnati—Frank Browsher's yen for guns is diminished a little since he accidentally shot a slug into himself not long ago. It wasn't a bad wound, however. . . Trombonist Bill Marshall is now a private policeman. . . Buck Kleemeyer has returned from a jaunt down Texas way where he was overlooking a ranch he recently inherited; lucky guy. . . Cliff Burns and his band are going into their third year at Mariemont. . . Georgia man Al Fifer, who stretched his two-week engagement at the Topper ballroom into 12 weeks, heads for the road at the season's close. Top men are Milo Nankevitch, trombone; Eddie Serafin, go trumpet, and tenor sax Ray Morgan. . . Jimmy James closes another successful date at Old Vienna.

Michaud-Peppe Take James For Seven Years

New York—Harry James' band, now getting a terrific build-up by Columbia Records, went under the wing of the Arthur Michaud-James Peppe office last week. Since he cut out from Benny Goodman's band in early 1939 James has had no personal manager.

The Michaud-Peppe combination is best known for its management of Sammy Kaye's band. James' discs of *Ali, Ali* and *Music Makers* are slated to be top plugs for the coin machines and already are out-selling other Columbia releases of last month. James signed a 7-year binder with the Michaud-Peppe office.

Frank Sinatra Jailed; Nearly Misses a Show

Hartford, Conn.—Frank Sinatra, the singer with Tommy Dorsey, was arrested and jailed here two weeks ago while the band was playing the State Theater.

Sinatra was walking across a street near the theater—jay-walking, at that—when a cop yelled at him asking him to wait for the light. "I'm already half across now," Sinatra yelled back. The cop didn't care. He walked over, nabbed Sinatra, and took him to jail. Sinatra explained he was a "figure of national importance" and was due on the stage any minute.

Police told Frank to get another "figure of national importance" to help him. Finally, with Dorsey's manager Bobby Burns on hand, Sinatra was freed after paying \$10 for a ticket to a Police benefit. He made the show in time.

Six Men in Les Young Ork

New York—Lester Young replaced Coleman Hawkins at Kelly's Stable on West 52nd street Feb. 27, the Hawk, his tenor sax and small band heading to Chicago. Young, one of the greatest tenor men to be developed in the last decade, recently became divorced from Count Basie's band. Don Byas took his chair.

Playing with Young on the job are Shad Collins, trumpeter, also a former Basieite; John Collins, guitar; Nick Fenton, bass; Harold (Doc) West, drums, and a pianist who will give way to Clyde Hart shortly.

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'Benny's New Band Is Too Much Like Benny's Old Band'

by GEORGE FRAZIER

The chief trouble with Benny Goodman's present band is not so much that it is not wonderful nor glowing nor especially heartfelt, but rather that it sounds too remarkably like every other big band that Benny has ever had.

With all its failings, it's still pretty passable, of course, and, for that matter, probably the best of its kind around at the moment (although, with its woeful lack of first-class soloists, it packs few of the thrills of Bob Crosby's band). But coming from Benny Goodman,

something pretty passable is not quite enough, for he himself has long since given us excellent reason to expect a good deal more than that.

'Large, Highly Competent'

We all hoped that when he came back into the business he would come with something fresh and spirited and absolutely untainted, and I don't feel that we are being unreasonable in looking upon his present band as something less than sumptuous. As a matter of cold truth, it strikes me as being in the nature of a rude shock, for, when you come right down to it, the band that he has right now isn't actually anything so vastly different from the one that he had when he first went on the air for the National Biscuit account—a large, highly competent band fashioned in its broader aspects after the idiom of Fletcher Henderson's great bands.

The formulae are admittedly the same as they always have been (except that now he is without great soloists, if you except Cootie). Miss Forrest is still regrettably present, and what you have essentially is what you have always had from Benny, except that before there was higher quality.

Benny Set High Standards

I've probably indulged in more than my share of panning Goodman, but there is one point that I'm extremely anxious to make clear: Panning Goodman doesn't seem to me precisely the same as panning someone of lesser stature. After all, he is a lofty figure and the tall boys should be judged by the standards which they set for themselves. To accept it as virtually inevitable that the Millers and the Dorseys are going to give us pedestrian performances is not sufficient reason for accepting it from Goodman.

You don't apply the same cri-

teria to Edgar Guest that you apply to Sinburne and I see no valid reason why you should tolerate in Goodman what you find blameless in Glenn Miller. Benny Goodman is an artist, while Miller is a commercial musician. The worst band that Benny ever had could still set an example for practically all the gray groups around today. So let's you and I get that much straight at the outset.

His 'Guts' Commendable

Nothing that I or anyone else will ever say or write can conceivably deny the fact that Goodman has left his impress on jazz in more way than one. The things that he played in the old days (only rarely these days, alas!) are as enchanting at this moment as they were the moment that he set them down on wax. And then, too, aside from his musical endowments, there is always the remembrance of his guts in disregarding the color line and hiring musicians solely on the basis of talent. That was really some-

natural ham in him and maybe it should be encouraged rather than stifled, but it seems to me painfully obvious that he was an enormously more moving musician when he was with Ellington. My own suspicion is that Goodman went as far as he could possibly go with a big band and that the time has come for him to try something different. You can't prove it by me that one can progress much beyond a band which includes Tough and Stacy and Bud and Toots. You can't prove it by me that Benny shouldn't attempt something fresh and new. But when it comes to that, I'll agree that Benny's the doctor.

I am frank to admit that I don't know quite what he's striving for and that several long talks with people close to him have failed to enlighten me in the least. It's no secret, for example, that he and John Hammond quarreled over musical policy (they're still close personal friends, by the way) and that he no longer relies on Ham-

any driving urge to reap another financial harvest. In my league that would seem to indicate that the Old Man has said to hell with commercialism and decided to produce inviolate jazz.

But it doesn't fit. As B. H. Haggin pointed out in the *Nation* of a month or so back, now is the time that Benny, with his financial independence assured, should be making stuff as high principled as *Moon Glow* instead of the frights that he is turning out under his name. Haggin wonders why, if Goodman is so sincere a musician, he isn't producing better music. That's what I wonder, too.

'Benny Is No Bailey'

Lately Benny's been going for more and more for classical performances, but somehow I can't bring myself to believe that he will ever renounce jazz completely. He did a lot to make an honest woman of her and I dislike seeing love affairs end. Obviously he has the makings of a splendid legitimate man, although he's still no Kell and probably hasn't the inherent qualifications of Buster Bailey, and a few years of hard study would put him right up there with the hallowed names. But I don't think that that is what he wants most of all. At least, not exclusively.

Benny was a very sick man and you don't get over illnesses like his in a hurry. I suspect that he isn't enjoying perfect health yet, and that it will be a few months before he finds himself in prime vigor. That is worth noting. It requires more than merely the urge to do something new and radical and it may be that, for the moment at least, Goodman is following the line of least resistance. I hope so anyway. He's a capable man and I don't like to see him dissipating his gifts.

Addendum: Just as this is about to go to press I learn from an unimpeachable source that not every man in the present Goodman band is quite satisfied with the state of things. There is the feeling in certain quarters that Benny is pressing his men too hard and that he is a bit too much of a perfectionist. My source informs me that certain of the men feel that whatever is being gained in the way of ensemble fluency is being lost in ease and relaxation. I learn too that Dave Tough has shown a disposition to reject Benny's beat and to set his own time. Not terribly important news, I agree, but it may possibly develop into something bigger.

Post addendum: Earl Hines' band played to some 2200 people at a dance in Boston two weeks ago. It is a distinct pleasure to be able to report that it sounded every bit as good to these ears as it did to Dave Dexter's. Hines, by the way, is really playing again.

I haven't yet had a chance to investigate the band that the Jones Brothers have at the Savoy here in Boston, but the reports on the tenor man, McCrae (and not Teddy), are excellent. The other cheering bit of news from Boston is that the youthful trumpet player in Vaughn Munroe's band seems to have got the sleep I prescribed for him. At any rate, he played some lovely stuff last Saturday night and I liked him so well that I have no qualms in taking back what I said about him a few issues ago. He's a likely lad.

'Dissipating His Talents?'



Is Goodman's new band "less than sumptuous?" George Frazier feels that Benny himself set the terrific standards by which he must now be judged, and that his band right now is beneath those standards. Read the accompanying article for Frazier's line of reasoning. It's controversial and does not necessarily represent *Down Beat's* attitude.

thing splendid and brave and it gave the man more than his share of social significance.

But granting all this and granting, too, that his present band is all right as white bands go, I must confess that I don't like it. I think it's a great big disappointment.

In its own pattern it doesn't strike me as being nearly so classy as his best previous band (although I willingly concede that it's still pretty young and is bound to improve as time goes on). There is still too much screaming and altogether too few lovely moments and if you listen to it long enough you're likely to become pretty fed.

Williams Better With Duke Cootie, as so many people keep insisting to me, may have a lot of

mond's advice. Nor is it any great secret that he toyed for a while with the idea of using a string section and finally rejected it in disgust. And it is generally known that he pondered the possibility of hiring several colored musicians, not as featured soloists, but as regular members of the band. But no one seems to be able to fit the pieces of the puzzle into a coherent whole.

\$3200 Payroll

The band works only a few nights a week (not because of any dearth of bookings, but simply because Goodman prefers to have it that way), but every member is said to be under full salary. I have it on the word of Pee-wee Monte that the payroll is \$3200 a week and that Benny is without

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New York—Julie Lou Dorsey, Jimmy's 9-year-old daughter, was in a theater recently when Bob Eberly announced that Dorsey would play Rimsky-Korsakoff's *Flight of the Bumblebee* taking only two breaths.

"I thought Daddy wrote that song," Julie Lou said. Told that Rimsky-Korsakoff beat her father to it, Julie Lou popped up with:

"Well, if Rinkoff hadn't done it my Daddy would have."

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Must 'Know

"They thin is out-jam the each other " that'll get Some times guys use to

"Even the has to knoc trying to kee gether. And attempt to op like a busines ter! He won than three w a cell or two addition to b

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Patricio Feature

New York Eric Madr reuse, made bird last wee under her c Give Me Tim Hot with me accompanying

Con

Not man charmer w Marie, and local bands Then she band, and up with To called Conn following a my's movie released thi Connie are through th

A Few Words of Wisdom from Meroff:

'Take-off-mad Guys, You're In Business, Not a Game!'

BY BILL WILLSE

Baltimore—"These musicians who go around knocking themselves out in jam sessions are plain bats!" That's what band leader Benny Meroff says. "Why don't they get wise to themselves and realize that this isn't a game they're in; it's a business—a very serious business."

I got with Benny while his "Fun-safire" show was in town last month. He was spouting a few of his ideas on why hot jazz men so seldom ever achieve any commercial success.

Must 'Knock Brains Together'

"They think all they have to do is out-jam the next guy. They call each other 'Gate,' and they think that'll get them in the gravy. Some times I wonder what those guys use to think with."

"Even the average band leader has to knock his brain together trying to keep 12 or 13 men together. And he at least makes an attempt to operate his band affairs like a business. He damn well bet he won't have a band more than three weeks if he can't boast a cell or two in the top story, in addition to being a 'cat.'"

"So how can the run-of-the-mill knocked-out takeoff-mad punk ever expect to get anywhere, when even the average would-be band leader can't take care of all the angles necessary?"

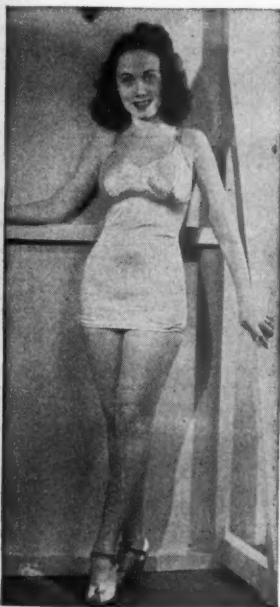
'Get Hep, You Artists'

"You've got to use your head as much as your heart in this game; fact is you've got to use it a dam site more. The idea that a musician should be able to make out on his musical merits alone is all a very pretty notion, idealistic and theoretically a condition much to be desired. So is Shangri-La, a world with everlasting peace, and a million dollars in the pocket for every citizen."

Patricia Gilmore Featured Solo

New York—Patricia Gilmore, Eric Madriguera's lovely chanteuse, made two sides for Bluebird last week which will come out under her own name. She made *Give Me Time* and *I've Got to Get Hot* with men from Maddy's band accompanying her.

Connie Haines



Not many months ago this pert charmer was known as Yvonne Marie, and was singing with various local bands around Miami, Florida. Then she joined Harry James' band, and shortly left it to team up with Tommy Dorsey. Now she's called Connie Haines, has a terrific following and is featured in Tommy's movie, "Las Vegas Nights," released this month. The band and Connie are currently on the road through the East.



Knocked-Out by his own orchestra, heard on a playback during a recent Victor record date, Artie Shaw (right) smokes and listens with eyes closed while a Victor engineer "pulls in" Shaw's strings by twisting a dial. Shaw has been in New York several weeks now doing his Burns and Allen commercial with 802 men. Pic by Len Weissman.

Willie the Lion At Forrest Hotel

New York—Willie (The Lion) Smith, former soldier whose jazz piano is acclaimed by many as one of the most interesting styles ever developed, is playing nightly, solo, at the Forrest Hotel on West 49th street here. Smith's records, with Joe Turner singing, also are being released by Decca. It's the first time Smith and Turner have worked together on wax.

Joe Turner Back Shouting the Blues

New York—Joe Turner, blues shouter from Kansas City, is back working again at downtown Cafe Society after many months of being unemployed except for record dates. Turner took Rosetta Tharpe's spot.

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Merle Johnston and Sound Engineer Schlenker making comparative test of the Padless Saxophone. Equipment used included a sound analyzer, sound level meter, cathode ray oscilloscope, audio-frequency recording machine, and equipment for photographing the wave form.

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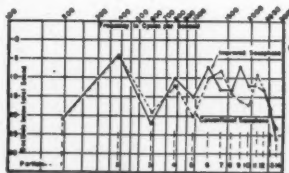


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"I'll Castigate the Next Guy Who Says 'Tic Toc'"—Gordon

by GRAY GORDON
As told to Bill Willse

Baltimore—If I ever hear that abomination, "Tic Toc Rhythm," associated with my band or my music again, I'll castigate whoever says it to within an inch of his life. And I mean it. I'll never again have a group of micky mouse musicians answer the wave of any baton I hold.

Sick of Corn

I got so sick of hearing that corn that my alleged band shelled out that I just couldn't stand it any longer. So the fellows I have in the band now are fine musicians. It will take us a few months to shape up a really good solid crew, but believe me, when we get through we'll have a band I'll be proud to front.

At a recent date here, one of the fellows out on the floor came up to me with a quizzical expression on his face. I had the new combination on the date. The fellow asked: "Are you Gray Gordon?"

I told him I was.
"And is this your band?"

"Actually Sound Solid"

"You bet," I answered.
"Why, you guys actually sound solid. I can't believe it," he said.
"Where's all that Tic Toc jazz you used to shuck out?"

Is it any wonder I switched over? As I say, it's not too terrific yet; but give us time, it'll be solid—plenty!

Sore Throat Saves Former Leader's Life

by IRMA WASSALL

Wichita, Kas.—He had a sore throat, so ex-Wichita band leader Harold W. (Hal) Newman is alive today. If he hadn't been fighting a bug on his tonsil, Newman, now a lieutenant in the U.S. Army 73rd Air Squadron at McChord field near Tacoma, Wash., would have been on the ill-fated twin-motored army bomber that crashed against a Washington mountainside a few weeks ago. Its seven occupants were found dead.

"If the doctor will let me," Hal had written his mother here, "I will go with the ship tomorrow." That "tomorrow" was the day the plane took off and disappeared. The doctor didn't let him. Three of Newman's best friends, fellow air corps officers, were among the seven killed.

Until he joined the force a few months ago, the Newman band was one of the most prominent around this section of the country.



From Driggses to Kings is the story of the four King Sisters, the quartet of lovelies who do much toward putting over the Alvino Rey band these days. When three of the four "Kings" were tykes not too many years ago, they looked like the kids in the above shot and their name—their real name—was Driggs. Left to right are Alyce, Donna, and Yvonne Driggs. The Driggs family, including mother and dad, toured the country as an act for years. The fourth sister, Louise, played cello and sax. Another sis, Maxine, was also in the act as was brother Carleton.

When the girls went on their own they adopted the name of an Uncle who still is a member of Congress from the state of Utah—representative King. They were with Horace Heidt for a long while, then on the Artie Shaw-Old Gold show in '39. They joined Alvino Rey when he formed his own outfit. In the insert pic are Alyce, Louise, Donna and Yvonne. Louise is now Mrs. Rey; Yvonne is married to Buddy Cole, the pianist. Donna and Alyce are still "at liberty." Pic courtesy Jack Egan.

Harry James, Glenn Garr Plan League

New York—Plans for a softball league in which dance band teams will compete against one another for an all-American pennant this coming summer are being made by Harry James, the trumpet man, and Glenn Garr, the leader. James and Garr are attempting to form a league composed of eight orchestras, games to be played at regularly scheduled times in the east throughout the season.

Ziggy Elman Gets Trophy in Hartford

Hartford, Conn.—Ziggy Elman, who got more votes on trumpet than any other trumpet player in America in *Down Beat's* recent poll, was presented his trophy for making the All-American band two weeks ago at the State Theater here. Now with Tommy Dorsey, Elman received the award from Ed Flynn of the *Beat's* New York office. Rumors that Ziggy would be drafted have been spiked. The draft board deferred him because of his many dependents. Ziggy and his wife have been separated several months.

Why DAVE KANNENSOHN CHANGED TO BUESCHER!



Leslie L. Steward of Heaton's Music Store, Columbus, Ohio, and President of the Ohio Music Dealer's Association, wrote us recently . . .

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Latin from Brooklyn Speaking—

'Rhumba Music Can't Be Spontaneous'—Morand

New York—"The best kind of jazz is the spontaneous, ad-lib kind. I know that. But rhumba music must be carefully orchestrated to be effective. Every note must be put down on the sheet—and carefully."

Jose Morand, the Latin from Brooklyn, whose band has been stirring up a rumpus at La Conga here, should know what he's talking about. After working as a punk kid with Al Donahue's society band, Morand in 1933 went to Monte Carlo, where the tango captured his enthusiasm and musical imagination. His trip abroad sent him to many countries, but Spain was where he heard authentic Latin music and learned its "very fundamentals."

"When I got back to the States I found that American bands trying to play rhumbas and congas were very bad," he says. But not having enough money to form his own band, Morand arranged for Kostelanetz, Madriguera and Cugat—giving them the "right kind" of Spanish-flavored orchestrations. Finally he had enough cash to launch his own crew. He's been one of the top "Latin" maestros since.

Morand recently aroused much controversy here by claiming that New Yorkers are much better conga dancers than Cubans. "Congas

require lots of energy," Morand says, "and Americans have that to spare. But a great many Cubans lack it."

Just a Latin from Brooklyn—he knows his onions.

Bill Dillard on Trumpet With Dave Martin Band

New York—The combination which Dave Martin, former pianist with Eddie South, is fronting at the Hotel St. George in Brooklyn includes Bill Dillard, trumpet;

Stupendous!

Quote from a Sammy Kaye press release:

"Sammy Kaye was not content with his recording of *Until Tomorrow*, so Victor released a newer waxing of the tune. In the original record Kaye's Kadets vocalized in three-part harmony. In the remake, the Kadets sing in four-part harmony."

Charlie Frazier, Joe Thomas (not Lunceford's Thomas) and Milton Wheeler, saxes; Yank Porter, ex-Teddy Wilson drummer; Dick Fullbright, bass; Eddie Gibbs, guitar; Dee Williams, vocals, and Martin at the Steinway.

Martin, who has traveled extensively abroad and whose musical studies embrace the classical as well as popular field, is set for an 8-week run at the spot, which he worked once before with his own band before joining South, the fiddlin' maestro, in 1940.

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Fine

When the knocking ea that has no decided "what Nobody ever Paul Jordan, sive appearing looks. Oh, son know him all mean is he's that would br nence. He's around town years, and d himself obscu write music. A They 'Indul The fellows hearing with months don't ing. Most of steady jobs Their leaders hearse" with don't rehearse Jordan's music ative talent. Paul doesn't though a few about convince try to peddle

Rave

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\$10

WIN \$100. Maccaferri has demon Tons, pitch trol are th new perma market soc name at o will be fin both will March 25, Judges: V Trades; A chandise a

FRENCH 1658 Broad 1st Choice 2nd Choice My name Address I play

Fine Men Scramble To Play With Band That Never Works

by TED TOLL

When the best musicians in a town as big as Chicago are knocking each other down to get to rehearse with a band that has no job—hasn't even a smell of a prospect—a very decided "what goes?" arises.

Nobody ever heard of the leader, Paul Jordan, a young unimpressive appearing guy of average looks. Oh, some of the local men know him all right. But what I mean is he's never done anything that would bring him any prominence. He's 24, been gigging around town on piano for several years, and deliberately keeping himself obscure so that he can write music. But can that kid write music. AND play it!

They 'Indulge,' Not Rehearse

The fellows who have been rehearsing with him for several months don't consider it rehearsing. Most of them are playing steady jobs with other bands. Their leaders know that they "rehearse" with Jordan. But they don't rehearse. They indulge in Jordan's music and his terrific creative talent.

Paul doesn't sell his stuff, although a few friends have just about convinced him that he should try to peddle the band. He has

all 'Jordan,' sufficiently 'Jordan' to stand easily as just that, distinct in classification from any of the others.

When Paul first asked the boys around town to get together with him to play his stuff, he used three string basses. He wrote one thing called *Lament to a Water Buffalo*; wrote it especially for Mike Rubin, one of the bass men, who is now with Scott. The other two bassists were Sid Blumenthal and Ralph Hancock, former Kansas City symphony bassist now with Chi NBC. The tune, with its plod-

ding descriptive theme not only knocked out the three bassists who had most of the work to do in it, but thrilled the rest of the band as well.

'Replacements' Line Up

Jackie Hall, also with Scott now, was one of the original trumpet men. As the boys get jobs with the big guys and go on the road, there is always a line of replacements a mile long waiting to take their places to "rehearse" with Jordan. Some of the others have been Rod Cless and Don Carter. Boys playing with Paul now include Karl Kanauer, Mickey Trasci and Nick Craig, trumpets; Bob McReynolds, Ernie Kolstad, trombones; Verne Anderson and Emmett Carls, tenors; Bill Dohler and Bub Hooven on altos;

Johnny Heinek on drums, and Ed Mihelich on bass. Jordan plays piano.

Paul is driving toward a "higher type of dance music." Asked if he didn't think it would be asking too much of the public to expect them to tolerate, much less enjoy, such material, which is 'way over their heads, Paul answered:

More Harmonic Consideration

"Oh, we won't try to cram all this original stuff down their throats when and if we decide definitely to try to book the band. I'll put the emphasis on pops (we'll have to) but I intend to give the simple things the harmonic consideration they never seem to get from bands today. Then we'll just inject the original stuff for distinction and to give

the band identity."

I asked him what he thought the ideal instrumentation was to best exploit his musical thoughts.

"Seven brass, five saxes, drums and two basses."

It sounded as if he'd omitted some important instruments. I said, "What about piano and guitar?"

Guitar 'Hell of an Instrument'

"You asked me about the ideal instrumentation for best interpretation," he pointed out. "Naturally we'd have to have piano and guitar for dance work, but for best effects on the interpretative material I wouldn't want the piano and guitar overtones; they're bad, very bad. Another thing, there are so few men who can play a guitar,

(Modulate to Page 23)

Rave Rater Rey



Englewood Cliffs, N. J.—Here's the guy whose band has been pouring such terrific stuff out of the air shots from Rustic Cabin here lately. It's Alvin Rey, the former Horace Heidt steel guitar ace. The band is one of the fastest comers of the trade today, full of fine men and aided by the four King sisters. Rey is shown here giving his double-necked 16-string instrument (and it has a foot-pedal volume band's unique Bluebird on Tiger control) the business. Catch the Rag.

never tried to sell his arrangements or original compositions. "I have enough confidence to believe that this stuff of mine can stand up, have a distinct identity of its own, enough so to be worth my while to hang onto it until the time when it will be recognized as 'Jordan,'" says Paul.

Used Three Basses

What has he got? Well, in infrequent spots it smacks of Ellington. In others of Raymond Scott, and in others of Ravel, Bach, Debussy and Stravinsky, all in steady rhythm. But actually it's

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Judges: William J. Dougherty of Music Trades; Alex. H. Kolbe of Musical Merchandise and Mario Maccaferri.

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Jimmy Lunceford

Harry Rogers, with Harry James' Orchestra.

Bill Coleman, with Dick Rogers' Band.

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Take Heart, Gals; the Best Chirps Are From Plainville

by JACK EGAN

Let the girl in the small town with big time vocal ambitions dream to her heart's content, for the chances of those dreams coming true are just as great, if not more so, than were she beginning her career in the Metropolis in the heart of all band activity. Take up a collection of biographies of femme canaries and you'll find the large majority hails from small cities and towns. Might even find a farmer's daughter or two among them.

Big Girls from Small Towns

Connie Haines hails from Savannah and broke into professional work in Jacksonville, Fla. Jo Stafford is a Glendale, California, gal. Harriet Hilliard started out in Des Moines, Iowa. So did Joy Hodges. So did the Lane Sisters, who stepped into movies via Warnings Pennsylvanians. Marvel Maxwell hails from Fort Wayne, Indiana, and got her chance in Indianapolis. The King Sisters are from Utah where they started their careers at church socials. Anita Boyer made good in Carmi, Illinois, before graduating to Chicago and WGN. Muriel Lane sang with bands in her home town, Bridgeport, Conn., before breaking into the New York time.

Helen O'Connell is a Toledo, Ohio, girl and used to sing out there. Marion and Betty Hutton, Detroit ditto. Irene Day traveled around New England, her home neighborhood, before getting a break with Mal Hallett then Gene Krupa. Shirley Lloyd was discovered in Colorado by Herbie Kaye, she being a native of Colorado Springs.

More Small Towners

Dinah Shore, a Nashville girl, made the grade there before getting a chance at New York. Ruth Keddington of Crosby's Bob-o-Links, is a Salt Lake City gal. Helen Carroll, late of the Merry Macs, made her singing debut while at Indiana U. in Bloomington. Maxine Sullivan, a native of a suburb of Pittsburgh, was chirping in a tiny Pitt niter when some New York musicians discovered her and brought her East to Joe Helbeck's Onyx. Ella Fitzgerald is from Yonkers, N. Y., but maybe we can't count that because it's so close to Manhattan. Dila-gene, late of the Woody Herman outfit, was discovered by the man of the blues in Tulsa, Oklahoma, where she was attending college.

The list is practically endless, so have heart, you gals who aspire to get to New York, Chicago and Los Angeles with the "big name" orks. Just keep singing for all you're worth and one of these fine days somebody's gonna come through and discover you, just as certain somebodies came through and discovered all the others. The only notable exceptions I can think of off hand are Helen Ward, a native of New York City, and Martha Tilton, a Los Angeles girl. (Unless I'm mistaken, Bea Wain is another New Yorker.) Ask any of them, though, and they'll tell you it's tougher to be "discovered" in the metropolis than it is in the smaller burghs.

Joe Haymes, arranger and former baton wielder, has joined Ted

Weems as arranger. Also do quite a bit of composing. . . Zeke Zarchy, trumpeter formerly with Crosby, T. Dorsey and Miller bands, now on the NBC staff in New York. . . Billy Wilson, formerly one of the Pied Pipers, now doing production work at Radio City. . . Tom Adair, the songwriter, and Frances Sargent, Tommy Dorsey's secretary, are steadier than a surgeon's hand. . . Gloria Franklin, Hollywood starlet, is dabbling in songwriting. Has two published tunes, *Good Fellows Polka* and *Rhythm of Romance*. . . Vivienne Riviere, former Westchester vocalist, is the mother of a brand new baby girl. She retired from band business when she married Douglas Robinson of Wall Street. . . Herb Reis, the pluggier, is in business for himself with his own publishing house.

Van Alexander at WOR

Jerry Rosa left the Alvino Rey band, married Sue Ritchie, New York model, was called in by his draft board and joined Woody Herman's ork all in two days. . . His trombone chair with Rey was taken over by Bill Schollenberger, late of the Himber, Powell and Alexander bands, who also sings and does plenty okay on a bowling alley too. . . Bill Stone, former Ozzie Nelson saxist, is in the coin machine field in Chicago. . . The Dennis Sisters, formerly with Ted Lewis, are doing their own act in vaudeville. . . Dick Hoagland, former Westchester society leader, is in the army now.

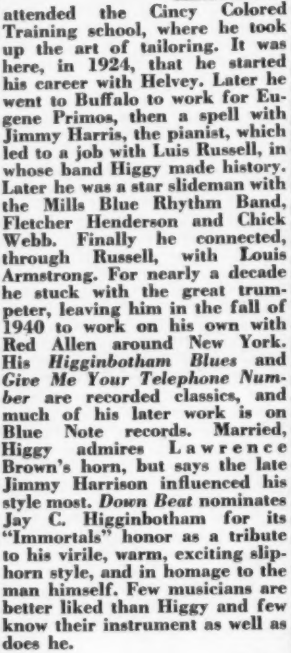
Just for the records, Van Alexander now a house ork pilot at WOR in New York, conducting the Mabel Todd-Maury Amsterdam "Laugh and Swing Club." . . Andy Ferretti blowing first trumpet for him, among his other assignments. . . Marlin Wright of Baltimore's Embassy Boys, vocal and instrumental trio, wed Janet Maybank, formerly of London. . . Meredith Blake, Gray Gordon's canary, and Bob Jump of Standard Oil, are an item. . . Dick Todd, the crooner, and Jim Mangan, advertising head of Mills Novelty Co., are collaborating on a book, "Mike Made Men," about people made great through the medium of radio.

Rittelman Gets Laughs

Bunny Berigan a recent flu victim. . . Jimmy Rosselli, N. Y. radio trumpeter, and Evelyn Moser of the legit stage, are now Mr. and Mrs. . . Reason for half the laughs around the bandstand at Meadowbrook is Rudy Rittelman, barkeep at the cocktail bar, who carries a complete stock of practical jokes which he uses on the horn tooters, much to their embarrassment and the customers' amusement. . . Ziggy Elman's Bluebird disc of "Angels Sing" and "Bublitcki" has come to life again since Tommy Dorsey's been featuring Ziggy so much on these tunes on dance and theater jobs.

Immortals of Jazz

Born in Atlanta, Ga., Jay C. Higginbotham might have become a tailor had not music entered his life. Today "Higgy" rates as one of the really great jazz trombonists. His first pro job was with Wesley Helvey. He took time out to attend, for a short while, Morris Brown University. In Cincinnati he attended the Cincy Colored Training school, where he took up the art of tailoring. It was here, in 1924, that he started his career with Helvey. Later he went to Buffalo to work for Eugene Primos, then a spell with Jimmy Harris, the pianist, which led to a job with Luis Russell, in whose band Higgy made history. Later he was a star sideman with the Mills Blue Rhythm Band, Fletcher Henderson and Chick Webb. Finally he connected, through Russell, with Louis Armstrong. For nearly a decade he stuck with the great trumpeter, leaving him in the fall of 1940 to work on his own with Red Allen around New York. His Higginbotham Blues and Give Me Your Telephone Number are recorded classics, and much of his later work is on Blue Note records. Married, Higgy admires Lawrence Brown's horn, but says the late Jimmy Harrison influenced his style most. Down Beat nominates Jay C. Higginbotham for its "Immortals" honor as a tribute to his virile, warm, exciting slip-horn style, and in homage to the man himself. Few musicians are better liked than Higgy and few know their instrument as well as does he.



I'll Never Smile Again—Stulce



Dig me, Jack, all reet and what's cookin'. Freddie Stulce, Tommy Dorsey sax-clary man and arranger, struck this pose between shows last week. Tommy and band are on tour. Stulce, they say, arranged *I'll Never Smile Again* for Dorsey—the biggest selling disc Tommy and crew have had. Pic by A. Jerk.



Shorty Cherock put up a pretty sharp appearance with his horn even at the age of 13. This shot was taken in a local studio in Gary, Indiana, Shorty's home town. The pic came to us through Cherock's new bride, the former Jean Enzinger, whose purse bulges with other pix of her new hubby.



Chords and Discords

The Worser Evil?

Evansville, Wis.

To the Editors:

Why isn't Irene Daye with Gene Krupa any more? Did they get married or divorced?

MATTHEW OMAN

Would Add Carter, Redman to Frazier's 'Genius' Band Leaders

Stockbridge, Mass.

To the Editors:

Although George Frazier usually sounds like a misanthrope with a gargantuan hangover, I enjoy his column and am glad to see him back in the Beat. I would, however, like to add a couple of names to his list of "genius" band leaders—namely Benny Carter and Don Redman. Surely as far as jazz goes they are more important than either Haymes or Pollack. Everyone knows what a great band McKinney's Cotton Pickers was, and how far ahead of its time it was while Don Redman was directing and arranging for it. Before and after that it was not so dicty. As for Benny Carter, it would be entirely superfluous to launch into an eulogy of his various merits—the Beat has covered them royally from time to time.

GRAY WILCOX, JR.

Is Sammy Stewart Dead or Alive?

Memphis, Tenn.

To the Editors:

In George Hoefer's "Hot Box" in the Feb. 1 Down Beat I read an

article on Sammy Stewart. I believe this is the same Stewart who played for all the dances in Columbus, Ohio 'way back when! I am very anxious to know what he is doing today—if he's still alive. You say the band disbanded after the Arcadia date on Broadway, but do not carry his history any farther. What has happened to him?

MRS. KATHARINE BLACKWELL

Calling All Will Bradley Followers

665-5th Ave.
New York City

To the Editors:

I am interested in forming a national Will Bradley Club to honor this fine, young band. It seems to me that this crew is the first one to have come along with something new in a long time and they certainly deserve a world of credit for having put the entire country wise to Boogie Woogie. Will all music fans who are interested in joining this Club get in touch with me? I'd also like to hear from any other Will Bradley Clubs and Boogie Woogie Clubs that have been formed in other parts of the country recently. Here's hoping Down Beat continues its good work in praising deserving young bands.

BOB BACH

'What's in Your Heart Must Come Out'

Wallum Lake Sanatorium,
Wallum Lake, R. I.

To the Eds:

I have been a reader of your (Modulate to Next Page)

RAGTIME MARCHES ON . . .

TIED NOTES

BAKER-CLIFTON—James Baker, lead alto with Larry Funk, and Ann Clifton of Dayton, O., in St. Louis Feb. 13.

CHEEROCK-ENZINGER—Clarence (Shorty) Cherock, Gene Krupa trumpeter, and Jean Enzinger, in Davenport, Ia. last month.

CORNELIUS-DAYE—Edward (Corky) Cornelius, trumpeter with Casa Loma, and Irene Daye, former Gene Krupa vocalist, in Las Vegas, Nev. Feb. 16.

DETERLY-WARE—H. L. (Dud) Deterly, formerly with Blue Steele and other bands, and Pauline Leggett Ware, vocalist with Mississippi bands, in Natchez Feb. 20.

GURNEY-MCMURRAY—John Gurney, trumpeter with Baron Elliott, and Margaret Ann McMurray, in Pittsburgh recently.

HINES-GLAD—Fran Hines, former Harry James and Bert Niosi vocalist now on WGR-WKBW, Buffalo, and dancer Frances Glad, in that city Feb. 17.

KAY-BRANDSTETTER—Artie Kay, Milwaukee swing vibraphonist, and Claire Brandstetter, at Ft. Atkinson, Wis. recently.

NICHOLS-DEMAREST—Frank Billings Nichols, musical director of WSPR, Springfield, Mass., and Frances Demarest, in that city a month ago.

ROGERS-BLACK—Dick Rogers, who recently took over leadership of the Will Osborne band, and Margery Black, vocalist with Al Kavelin, in Elkhart, Md. last month.

SCOTT-GAYLE—Scotty Scott, Toledo musician, and Judy Gayle, vocalist, in that city recently.

NEW NUMBERS

BROWN—A son, born to Mrs. Lester Brown at Hahnemann hospital, Philadelphia last month.

phia last month. Dad is pianist with the Wellington hotel ork in that city.

FISHER—A six pound son, born to Mrs. Mark Fisher in Detroit recently. Dad is pianist with the Pete Viera band.

HACKETT—A daughter, born to Mrs. Johnny Hackett at Misericordia hospital, Philadelphia recently. Dad is trombone with Joe Frassetto's WIP studio ork.

FINAL BAR

CASEY—Howard, 29, Watsela, Ill. trumpeter, in Evansville, Ind., Feb. 13.

EHEHALT—Arthur J., 36, personnel manager of the New Haven, Conn. symphony, in New Haven hospital Feb. 18.

HARTY—Sir Hamilton, 61, eminent British composer and conductor, at his London home, on Feb. 19.

HEISLEY—Elias H., 54, retired musician and arranger, a month ago at Hazard hospital, Long Branch, N. J.

JOYCE—Teddy (Edmond John Cuthbertson), 36, prominent British band leader, in Glasgow, Scotland recently of spinal fever.

MORAN—Leo, 30, trombonist with the late Hal Kemp's band, in Brooklyn Feb. 23 of complications following an operation.

PAGE—Mother of Walter Page, Count Basie bassist, in her Kansas City home recently.

SARGENT—Philip S., 27, with the Hershey Arena Ork, in Harrisburg (Pa.) hospital of a self-inflicted bullet wound. He was a native of Springfield, Ill.

SEITER—Joseph Carl, 67, concert pianist, composer, and music instructor, last month at his home in Denver after a short illness. He was professor of piano at Syracuse U. for 25 years.

SILVERS—Mrs. Mary, 72, mother of Louis Silvers, the screen music director, at her home in Brooklyn Feb. 19 after an illness of several months.

Chords—

(Jumped

magazine for a always read at cians. I wonder my letter, about played big time hind the 8-bal thought was r sions.

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Other shu-las eally are George San, Livermore, Mineral Springs and, although not 100 West Spruce who considers h antholast.—EDS.

Likes Fra Things Ric

To the Editor:

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To the Edit

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Chords—Discords...

(Jumped from Page 10)

magazine for a long time and have always read about big time musicians. I wonder if you can publish my letter, about a guy who never played big time but wound up behind the 8-ball because his only thought was music and jam sessions.

I started out with a \$3 cornet and a small band but got thrown out because I liked to play jazz and then I had trouble with my lip, switching to alto and that's when I really started enjoying my playing. I lay on my back now wondering why I ever chose to be a musician playing my heart out at top price \$3 a night, sometimes coffee and sandwiches. . . . If you ask me would I ever do it again I'd say—I'd try again; what's in your heart must come out.

I now have a long stretch to do with nothing but hope . . . for a good cure. I'd like to hear from someone, anyone. I'm a young musician, 20, hoping to see this in *Down Beat*. Anybody wanting to communicate with me write above address, care of North 2 annex.

MICHAEL OLIVERI

Other shut-ins who have written in recently are George Burnett, arranger, Arroyo San, Livermore, Cal.; Audrey Westberg, Mineral Springs San., Cannon Falls, Minn.; and, although not a shut-in, Barbara Wirth, 108 West Spruce St., E. Rochester, N. Y., who considers herself an "insurable" jazz enthusiast.—EDS.

Likes Frazier's 'Saying Things Right Out'

New York City

To the Editors:

I sure got a kick out of the article by George Frazier in the Feb. 15 *Down Beat*. Well written and saying things right out the way they should be said. Let's have plenty more that way.

But George's crack about BG not coming through with anything new with his "new" band falls flat when one hears his recording of *Benny Rides Again*. This record is absolutely wonderful. Maybe Frazier is one of those purists who thinks a record like *Rides* doesn't show anything new because it isn't "pure jazz"—whatever that might be. To me the record shows that Benny, his boys, and arranger Sauter are musicians of a class that can't be labelled "jazz" or "classical" or anything else but just topflight musicians, artists and realists.

That other article, by Locke, started out like something coherent but ended up in a metaphysical morass not of this world.

GILBERT SUFFIN

Unpatriotic Guy From Tasmania

6 St. Carnice Ave.
Lower Sandy Bay, Tasmania

To the Editors:

I'm one of those unpatriotic guys who wishes he'd been born in New Orleans about 1900 instead of in the Island of Tasmania in 1920. There's nothing wrong with this place as places go, but I would surely like to be sitting in on a session at "The Round Up" or "The Gypsy Tea Room" instead of trying to pound a few ideas into the corniest bunch you ever saw. Before the war I played trombone in a 7-piece jam band in Melbourne, Australia. That was fine. Then war was declared. Exempt because of my sight, the kicks are made even worse when some guys suddenly think of conserving the dollar exchange, so we get no more *Down Beats* and no more records from the U. S. A. Now I'm back in Tasmania and I'd like to hear from some of you guys who feel as I do about jazz. My favorites are Armstrong, Muggsy, Laddner, Dodds, Bechet, Albert Nicholas, Zutie, Condon, Sullivan and so on. I got to be on the stand in ten minutes, so will close hoping to hear from some of your readers.

ALEX J. REID

Kling's New Studios

Chicago—Norman Kling, well known Chicago vocal teacher who boasts an imposing list of pupils singing with the big bands, has moved to larger quarters in the Windy City's Fine Arts Building.

Who's Who in Music

Henry "Red" Allen

by LEONARD G. FEATHER

HENRY "RED" ALLEN. . . leader, trumpet. . . his *Algiers Stomp* was named for the New Orleans suburb where he was born 33 years ago. . . father started the family trumpet-playing tradition, leading well-known local brass band in which King Oliver and many other pioneers worked. . . Henry II, after playing with his father for a while, worked for Sidney Desbaine and, while still at school, had a brief taste of King Oliver's leadership in 1927. . . then worked on the Mississippi riverboats under Fate Marable. . . in 1929, came to New York to make his famous series of Victor waxings as Henry Allen & His New Yorkers, using a contingent from the Luis Russell band of that time. . . was probably the first to use the word "swing" in a song title, waxing *Swing Out* more than a decade ago.

He recorded and toured for several years with the Russell combination, including a long stretch with Louis Armstrong fronting the band. . . came under Louis' influence and was for some time regarded as an Armstrong imitator, though it soon became apparent that he had a very individual style of his own. . . during 1931 and '32, made a series of recordings with mixed groups (The Rhythmakers) which have become reissues as well as collectors' items. . . worked for Fletcher Henderson in 1933-4, his illustrious side-kick, Higginbotham, from the Russell band moving across with him. . . from Smack, went to Lucky Millinder and made many waxings with him 1935-6, including the now famous *Ride Red Ride*. Around this time, started a long series of Vocalion recordings with pick-up bands under his own name. . . played briefly with Joe Marsala's pioneer mixed band at the Hickory House summer 1936, rejoined Lucky, then back into the Armstrong-Russell camp 1937-40. Played a few gigs with Benny Goodman before forming his own sextet for Cafe Society downtown. . . says he's getting more kicks with this "little group" than any other job he's had. . . happily married; has son, Henry III, aged 1½, studying trumpet. Hobby: singing blues.

JAY C. HIGGINBOTHAM. . . trombone. . . swears he doesn't know what the C stands for. . . born Atlanta, Ga., May 1906; comes from musical family, even his sister plays trombone. Brother Garnet, former trombonist, now teaches tailoring but has daughter, Irene, now making name as a songwriter. . . another brother, Bob, still plays trumpet in Philly. J.C. played three years before reaching music; had his own sextet in Cincinnati while learning tailoring trade there; Bill Coleman was with him. To Buffalo, worked for pianist named Jimmy Harrison; on visit to mother in N. Y. Sept. 1928, sat in with Chick Webb at Savoy and caught Luis Russell's ear. Joined him, making first discs two weeks later with same group, but under King Oliver's name. . . Louis Armstrong took over the band and they toured a couple of years; Higgy cut two sides under his own name (released on HRS). . . to Smack's band 1931, also briefly with Chick Webb; then with Lucky Millinder

and returned to Henderson 1936 at Grand Terrace. . . stayed eight months, then returned to Louis Armstrong until joining Red at Cafe Society. . . married ten years to school teacher; no children. . . hobby: movies; doesn't collect records, not even his own. . . is favorite slipshorn man of Dorsey, Miller and most other slide men; at recent all star wax date, Tommy D. refused to take solo, saying "not while Higgy's around; I'm not that good a hot man!"

KENNETH KERSEY. . . piano. . . one of the few Canadian-born colored jazz stars. . . born 1916 in Harrow, Ontario. . . moved to Detroit in infancy; mother was music teacher there, dad played cello. . . Kenneth picked up piano with help of his mother, soon doubled from classrooms into night jobs at local silent movie theaters. 1929. Organized kids' band, broadcast locally and played at beer gardens. Left Detroit 1935 to try his luck in New York. Giggled around a while, then joined Lucky Millinder, toured but never waxed with him. Then went with Billy Hicks to St. Regis Hotel. Around this time started trumpet, and has become a swell horn man on the side. . . joined Frankie Newton's Cafe Society group March 1939, made his first discs with him. Next with Roy Eldridge's big band at Arcadia and Golden Gate ballrooms, 1939-40, remaining with Roy when he played six months at Kelly's Stables. Worked briefly for Teddy Hill before going back to Cafe Society, this time with Allen. Recently cut four sides with Goodman Sextet, *I Can't Give You Anything But Love* and three originals. . . also recorded with Evans Jackson, Decca. Selects Tatum and Wilson for piano kings, Duke for all-time No. 1 band.

EDMOND HALL. . . clarinet. . . born 1901, New Orleans; entire family musical.

Father here 1898 with Onward Band. . . started on guitar, then sax. . . worked as fireman on a dredgeboat on Industrial Canal. . . gigging with Thomas Valentine on guitar 1917. . . with pioneer cornetist Buddy Petit 1921. . . with "Eagle Eye" Shields, 1924-6; recorded with Alonzo Ross, 1927. . . Claude Hopkins 1930-35. . . Lucky Millinder, 1937. . . Billy Hicks, later same year; waxed with Frankie Newton's pick-up band for Variety, joined Zutty Singleton's Trio, then with Joe Sullivan's mixed group at Cafe Society downtown, playing baritone sax and clarinet, and at same spot with Red Allen. . . many other recordings with Ida Cox, W. C. Handy, Lionel Hampton, and lately with Mead Lux Lewis (in Blue Note).

BILLY TAYLOR. . . bass. . . born April 1906, Washington, D. C. . . thinks he would have made a better doctor than musician. . . was taught by a Washington policeman at age of 13. . . to N. Y. 1924 for Musical Spicers with his old buddy, Rex Stewart. . . in 1925 with Elmer Snowden octet at the Nest. . . 1926 with Willie Gant, Arthur Gibbs. . . 1927-9 with Charlie Johnson at Small's Paradise. . . 1929-31 with McKinney's Cotton Pickers, then back to Charlie Johnson until 1933. Toured and recorded with Fats Waller, 1933; Fletcher Henderson, '34; then went with Duke Ellington, staying with him six years including European tour in 1939, when he recorded his own opus, *Pinesse*, in Paris. . . in 1940 with Joe Sullivan and later Red Allen, both at downtown Cafe Society. . . has two sons, two daughters. . . best band he ever worked in, McKinney's; best he ever heard, Jean Goldkette's of 1937. . . hobbies: "tinkering with tools" and cooking; favorite food, navy beans.

JIMMIE F. HOSKINS. . . drums. . . born Feb. 1911, Moline, Ill., but looks years younger. . . raised in Rock Island. . . first began learning drums from father, James O. Hoskins, who was bass drummer in brass band. Also learned at school in jazz and symphony orchestras. . . began professional experience with saxman named Dewey Famont. . . worked for the Gov-

ernment on R. I. Arsenal three years before starting music as a living. With Earl van Dyke on the road two years; went to Chicago and worked there with Albert Ammons, Celo Brown, Tiny Farham and other small local groups. Back to New York, played with Li's Page, Coleman Hawkins, then to Cafe Society with Red Allen.

Irving Lazar With Wm. Morris Office

New York—Irving Lazar, for years in MCA's band location department, last week switched over to the same department in the William Morris office.

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FRED TAYLOR

with Bill Bardo's Band

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Med Heads Laud L.A. Union Hospital Idea

Feel 25 Beds,
\$100,000 Might
Be Inadequate

by CHARLIE EMGE

Los Angeles—Among the first of many prominent citizens here to express approval of the hospital building plan, launched by Local 47's energetic President, J. K. ("Spike") Wallace, was Dr. H. Clifford Loos of the Ross-Loos Medical Group of Los Angeles, which now serves more than 80,000 clients and has attracted world-wide attention as one of the most successful group-plan medical enterprises.

Hospital Plan Good

Dr. Loos dispelled one of the major contentions of the hospital campaign's critics, who have held that it would be poor economy to construct additional hospital space and that it would be much less expensive to take advantage of hospital facilities already in existence here. Dr. Loos stated that Los Angeles does not possess adequate hospital space and that there is now an actual shortage of hospital beds. The Ross-Loos Medical Group does not operate its own hospital. Subscribers are placed in local hospitals (they have their choice within reasonable limits) at a cost, which, divided among all Ross-Loos clients, averages around 22 cents per month per client.

Not Enough Beds

Dr. Loos did express doubt that the size of the hospital planned (25 beds) would be sufficient to meet the needs of all Local 47 members and their families under all circumstances. He also was inclined to doubt that the amount of money estimated as necessary to build the hospital and get it into operation (\$100,000) was a safe estimate.

Dr. Loos pointed out that it would cost more (in proportion to

the number of beds) to build and equip a small hospital than it would a large hospital. For example, it costs just as much to provide X-ray, laboratory, obstetrical, surgical and kitchen facilities for a 25-bed hospital as it does for a 100-bed establishment.

Must Expand Plan

R. U. Ingram, business manager of the Ross-Loos Health Group, agreed with Dr. Loos that Local 47's hospital plan may have to be expanded considerably if it is to be operated successfully. Ingram stated that, according to Ross-Loos data, hospitalization for the more-than-7,000 members of Local 47 and their families would mean

(Modulate to Next Page)

Music War Has Brought Coast Musicians Breaks

Los Angeles—Whatever the outcome of the Radio vs. ASCAP battle, it has resulted in "breaks" for several local musicians who have had songs and other composition accepted by BMI for publication.

Most notable "song writing discovery" here, according to BMI's West Coast chief, Harry Engel, is Jack Owens, singer and pianist with the KFI-KECA staff orchestra. Owens already has placed around 10 songs with BMI for early publication and has been set by Engel to write a complete set of songs for the Republic picture, "Puddin' Head," a forthcoming Judy Canova starrer.

Other L. A. musicians who have placed songs with BMI for definite publication are pianist Carl Fischer (*A Fool Am I*), currently with Maurice Menge's Biltmore Rendezvous orchestra, and Hal Borne (*Stupid Mr. Cupid*), well known studio pianist. Also accepted by BMI was a new musical setting for the Lord's Prayer, composed by Irwin Yeo, staff at KNX, local CBS station.



Back with Red Norvo is Linda Keene, little brunet chirper who left him several weeks ago to put in a short stint with Tony Pastor at New York's Lincoln Hotel. Shown on trumpet in the shot is Max Kaminsky, with Pastor. After Uncle Sam grabbed off half of Red's band, Norvo started from scratch once again, now has 12 men on a two weeks' date in Cleveland. Pic by Barry.

Usual Howl Greeted Academy Music Awards

Los Angeles—Announcement of the winners of music awards by the Motion Picture Academy, which presents statuettes ("Oscars" to the trade) to the "bests" in various divisions of the movie business every year, brought the usual buzz of indignation from Hollywood studio musicians, who always challenge the judgment of the voters, working themselves into dithers of protest.

Three Music Awards Listed

This year the awards went as follows:

For best original composition—to Leigh Harline, Paul J. Smith and Ned Washington, for the score that accompanied Walt Disney's "Pinocchio."

For best scoring, regardless of source of music (this is a vague classification, exact meaning of which is not the same to any two people)—To Alfred Newman for "Tin Pan Alley" (20th Century Fox).

For best song—to Leigh Harline, (music) and Ned Washington (lyrics) for *When You Wish Upon a Star* from "Pinocchio."

Ignore Arrangers

Chief beef in many quarters seemed to be that the Academy voters completely overlooked the "serious compositions" of the bigwig composers who have been imported to Hollywood in recent

years. Harline is a former organist and radio arranger.

Criticism of the "Tin Pan Alley" award centered around the fact that the voters were probably moved largely by the batch of old time song hits used in the picture rather than by any intrinsic musical value in the score, and that credit, if any, should have gone to the arrangers rather than to Musical Director Newman. It was also noted that this is the second time that Newman, who has contributed some really fine music to motion pictures, has won an award with what to him is just run-of-the-mill routine work. Newman also won an "Oscar" on the strength of "Alexander's Ragtime Band."

Monte Blue Joins the Reg Marshall Staff

Los Angeles—Monte Blue, not so many years ago rated as a top rank movie actor, has bobbed up in the band and act booking business. Monte is handling the convention talent department of the rapidly expanding Reg Marshall agency here. Another recently added Marshall associate is William Prass, in charge of the theater activities.

Marshall, a former musician, and still a member of Local 47, pioneered the Negro band field on the Coast. Recently he also brought several new "territory bands" from the midwest to the Coast. Among them was Gene Pieper, whom Marshall placed in the Figueroa Ballroom a month ago. Marshall has Jimmy Barnett spotted to follow Pieper at the same place March 13.

Duke Touring Coast

Culver City, Cal.—Duke Ellington, who closed at the Casa Manana here ten days ago, is now touring the coast and will play the Paramount theater in Los Angeles about the first of next month.

Los Angeles Band Briefs

BY CHARLIE EMGE

Russ Plummer, whose band was used by Irving Aaronson during the latter's engagements in this territory, goes on his own this time with his combo, which opened March 10 at Sherman's in San Diego. Russ quit his recent job as office assistant at Local 47 headquarters to stick to the band business. One of the features of Plummer's band is bass player Buddy Hayes, one of the best entertainers in the band business. . . . Johnny Richards, whose long run at Sherman's closed March 9, is pondering over the fact that eight members of his 15-piece unit, including Manager Bob Stabler, have received their questionnaires from Uncle Sam. Indications are that at least two members are in line for early calls to the colors—Saxman Jack Ordean (Johnny's ace clarinet man) and Drummer Reed Curry. Stabler, who became the proud pop of a gal baby on Jan. 16, figures Uncle Sam won't need him for a while. . . . Freddy Martin has drawn the longest hold-over of any band at the Coconut Grove in recent years—in his 10th week at writing and the hotel bosses still say "Here indefinitely." Report that Richard Himber will follow Martin. . . . Ted Lewis set by the local Wm. Morris office for a week at the Orpheum Theater here starting March 26. Same office has Duke Ellington, currently touring the Northwest, booked for the Paramount Theater week of April 3. . . . Figueroa Ballroom inaugurated a new policy with introduction of traveling bands. Gene Pieper went in Feb. 18, with Jimmy Barnett following March 13. Pieper has already been signed for a return date. Reg Marshall office handling Pieper and Barnett. . . . According to publicity man Barney McDevitt, Casa Loma did the biggest one night's business at the Palladium since Tommy Dorsey's opening, ringing up around 4600 admissions on night of Feb. 22. Russ Morgan, who was to open March 6, will have some marks to shoot at. . . . Jack McLean combo, which started in San Diego some years ago, playing its first local date at the Casino Gardens, L.A. beach spot. . . . Aaron Gonzales and his rhumba-tango combo playing the Saturday night dances at the Roosevelt's Terrace Room.

Even Beer Joint Jam Combos Must Play Latin Jive

Los Angeles—Evidence that public interest in Latin-American dance music, for several years a fad in this country, is approaching the proportions of a major trend that has yet to hit its peak, is noted in all the main spots in this territory. Even beer joint jam combos find it necessary to include plenty of "South American swing" in their offerings in order to appease Conga-conscious patrons. Good example of the situation is the Palladium, where the "Don Marcos Rhumeros," tango-rhumba unit engaged as an alternate orchestra, is drawing just about as much billing as the Casa Loma band. Publicity notices from the Palladium stress such items as "La Conga line of 2500 dancers" etc.

Unusual interest in the Latin-American rhythms is attributed partially to the fact that the current dispute between ASCAP and the radio industry has resulted in a big increase in radio usage of non-ASCAP music from South America.

Down Beat's coverage of west coast music news is by far the greatest of any mag in the trade. Charlie Emge covers the Los Angeles area like a smoke screen. Read his stuff in every issue.

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Ask L. A. Radio Stations to Use AFM 'Pancake-Turners'

Los Angeles—A great big headache is in store for local radio station operators, and most of them, as of this writing, were blissfully unaware of it.

They Can't Believe It

The headache will arrive in the form of a contemplated drive by Local 47 to install union musicians as record turners or "pan cake flippers" in Los Angeles radio stations. Scale for this new type of "musical employment" had not been set, according to Carl Von Ritter, Local 47 official who has been making the preliminary investigation and who will be in charge of the campaign.

Radio station operators had not as yet been officially informed of the contemplated union move and for the most part declined to comment. All expressed disbelief. As one put it, "That can't happen

here. Public opinion wouldn't stand for it."

It Works In Chicago

Harry Maizlish, manager of KFWB, said, when asked for comment: "I can't believe that Local 47 officials, in whom I have always had great confidence, intend this idea to include a station like ours, which operates on a 100% union basis. In order to employ union musicians as record turners, I should have to dismiss union announcers."

To date, the only city in which the system of union musicians as record flippers has been tried is Chicago, where it is working to the satisfaction of all involved.



A Bunch of the Boys were kicking it out at a little guy named Lim's, and the *Beat* photog clicked the shutter on this choice piece of go. Until he went up to Milwaukee recently, Roy Eldridge, at left, was Harry Lim's "house man" at his Sunday afternoon sessions in Chicago's Sherman Hotel. Since Bud Freeman's been in town, Harry has another "house man." Bud is shown in center in the shot above; he is staying in town indefinitely, just to gig and take it easy. Jimmy McPartland, at right in the picture above, provided interesting contrast to Roy's horn in this bash. Jimmy is now in New York, fixing to take a band into Nick's in the Village. Lim's sessions march on.

Will Osborne Reorganizing On Coast

Los Angeles—Will Osborne is reorganizing a band, much to the surprise of everyone out here. Personnel is not set so far but Will is auditioning musicians and will end up with a 14-piece outfit featuring strings. Evidently Osborne's fling as a producer of movie shorts for juke-boxes is over, although he is not talking much until he gets set with what he wants.

New York—First indication that Will Osborne was reorganizing, after announcing his retirement in St. Louis two months ago and turning over his entire library to Dick (Stinky) Rogers, his vocal-ist, came here last week when Osborne telephoned Rogers, whose band just left the Roseland Ballroom, asking for his old p. a. system to be sent to Los Angeles. Osborne also wanted arrangements—not the ones he gave to Dick—but copies and new ones. Rogers and the men in his band, all of whom worked for Will, were mystified and could give no explanation for Osborne's sudden re-entrance into the band game. His return will not affect the Rogers band, however. Dick and his crew currently are playing the State Theater on Times Square.

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25,000 More Yards of Music For 'Fantasia'

Los Angeles—Leopold (Stoky) Stokowski, batonning a 75-piece orchestra of Hollywood studio musicians, recently turned out almost 75,000 feet of sound track carrying additional musical numbers which will be added to the score of "Fantasia," the Walt Disney cartoon-concert, now playing a limited number of first-run movie houses in various parts of the U.S.

The Disney plan is to vary the "Fantasia" program by replacing various musical numbers from time to time. This will also involve the production of additional animated subjects, as the latter are based entirely on the music.

The music recorded at the recent session, which was completed in a five-hour period starting at midnight, Sunday, Feb. 23, included *Swan of Tuonela* (Sibelius), *Flight of the Bumble Bee* (Rimsky-Korsakoff), *Invitation to the Dance* (Von Weber), *Peter and the Wolf* (Prokofiev), *Humoresque* (Tschai-kowski), Debussy's *Clare de Lune*, recorded in Philadelphia when the original score was prepared but not used in the initial production, will also be inserted in "Fantasia" shortly.

Four sound tracks were used in recording the music mentioned above. Additional sound tracks will be used for solo passages. These sound tracks will be "mixed" for the master print.

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Union Hospital Plan Lauded by Doctor

(Jumped from Page 12)

meeting the hospital needs of a "population" of 21,000. The Ross-Loos "population" of 80,000 calls for constant occupation of around 100 hospital beds. On this basis a 25-bed hospital would barely meet the minimum requirements of the Local 47 "population," and a sudden peak load would create unfortunate circumstances, with a bad headache for someone if one member had to be refused admission while another was accepted.

May Need Reserve Fund

Ingram believes that it would be safer to figure on a 50-bed hospital. The cost, he said, could be calculated at \$2,000 per bed, plus the cost of the building site. Cost of operation and maintenance will probably be around \$6 per patient per day. If 25 beds are occupied continuously—and Ross-Loos statistics indicate that this is a conservative estimate—the cost

of operation can run well over \$50,000 per year. A large reserve fund would also be essential.

None of the figures given above include doctors' services.

Members' Support Necessary

Both Dr. Loos and Business Manager Ingram believe that the resources of an organization like Local 47, with the opportunities for obtaining outside financial aid through donations and benefits, probably are sufficient to found a hospital such as that planned. However, they are inclined to the belief that periodic payments of some kind from Local 47 members will eventually be desirable and, even necessary for its successful continuance.

Note: due to deadline requirements there was not sufficient time for either Dr. Loos or Mr. Ingram to examine this interview before publication. If there are any statistical errors they may be charged to the reporter.

'Economy Knife' Slashes Charlie McCarthy Ork

Los Angeles—Economy knife, or something, dropped on the Chase & Sanborn airshow (Charlie McCarthy) and sliced 12 musicians from the program's orchestra, which contained 30 men from the time the show first hit the air under Werner Janssen almost four years ago. Entire band was put on notice when the order came, with understanding that 18 members would be re-engaged. Musicians were still in the dark as to who would be retained at this writing. First broadcast with the 18-piece unit was to be Sunday, March 9.

Robert Armbruster took over as conductor on the show after about four weeks of Janssen of the heavy symphonic beat. Armbruster has been with it ever since. Leonard Stallcup is ork steward (contractor).

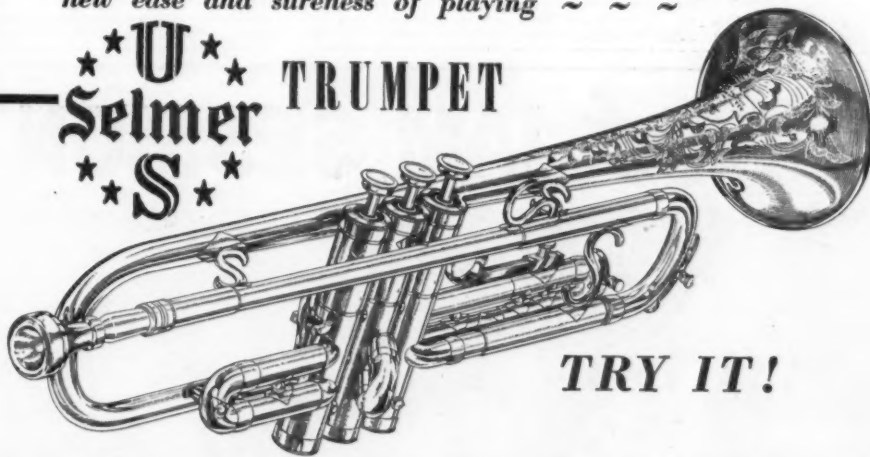
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Record Reviews

(Jumped from Page 14)

Sidney Bechet

Here's one "Bash" session which was supervised right. Rarely has Sidney played better soprano than on *Slippin' and Shidin'* (Vic. 27337) and better clarinet than on *Egyptian Fantasy*. Perfectly recorded are Jay Higginbotham's virile slaphorn exhibitions and Red Allen's trumpet. And the rhythm team of Heard, Braud and Toliver isn't bad.

Jimmy Yancey

It's a ball this time as Jimmy sings and plays *Crying in My Sleep* and *Death Letter Blues*, made in Chicago recently for BBird 8630. The old master's piano isn't good technically but he feels it; his blues vocals are kicks. More like this is welcome any time Leonard Joy can get around to making it.

Ersine Hawkins

No *Use Squawkin'* and *Keep Cool Fool* are far apart. First is enjoyable stuff, in an easy, relaxed vein. The band and the leader's horn sound rough and unrehearsed on the coupling. BBird 11049.

In the Middle Of 6 Sides



New York—This is how Vaughn Monroe and his chirper, Marilyn Duke, look during a recording date. Milton Drucker caught Vaughn, who plays trumpet, and Miss Duke in this pose while she was learning lyrics to *Requestfully Yours*, which the Monroe band made along with five others for Bluebird recently. Wm. Morris office which handles the band believes Monroe will be "the" band of 1941. Monroe is currently at Hotel Statler, Boston.

Vaughn Monroe

Take It, Jackson shows better than average tenor and trumpet riding a Johnny Watson tune and arrangement. Reverse, *My One Romance*, is a run of the mill commercial performance. Jackson is more than impressive for this fast-moving Boston band. BBird 11045.

Tony Pastor

The leader strains too hard on *Pale Moon*, which is a weak Indian stomp anyway, but no weaker than *Hep-Tee-Hootie*, also sung by Tony, BBird 11040. The band is too good to be messing with material as weak as this.

Charlie Barnet

Charleston Alley, a stomp, and *Good For Nothin' Joe*, a slow ballad with Lena Horne's vocal belaying the fact that she's colored,

make up the wild man's contribution to the discs of the month. And like Pastor, he'll need more and better tunes to make his contribution valuable. BBird 11037.

Duke Ellington

No man can keep the par Duke established on his first 12 sides for Victor. So it isn't surprising that Duke's *Flamingo* and *The Girl in My Dreams* are pretty bad samples of Ellingtonia. Herb Jeffries' singing getting the blame for a share of it. Benny Webster is the only man who comes through. Vic. 27326.

Una Mae Carlisle

This Ohio girl who for the past two weeks has been working at Kelly's Stable in New York, along with Les Young's band, sounds good on her own songs, *Walkin' By the River* and *I Met You Then*, with trumpet by Benny Carter. Una Mae's piano is in the Waller tradition; her songs are a la Holiday but only superficially. BBird 11035.

Mildred Bailey

Reissues of la Millie's *Rockin' Chair*, with Norvo's 1937 band, and *There'll Be Some Changes*, with Mary Lou Williams and Floyd Smith assisting, jump from Vocalion to Col. 35943. Wonderful Bailey, here, and preferable to her more recent *Don't Take Your Love from Me* and *Easy to Love*, arranged by Ed Sauter. Flutes and bass clarinets don't complement Mildred's voice as does the instrumentation on the first two sides. Col. 35921.

Raymond Scott

By far the prettiest, most sincere piece of work Scott has yet turned in with his large outfit is *When Cootie Left the Duke*, a tone poem of the separation, with Jackie Hall playing weird Cootie-like growls and the saxes mourning low, a la Duke. Backer is *Petite*, also okay in its way, as a good instrumental. Col. 35940. Two more Scott plates pair *Eagle Beak* with *Copyright 1950*, on Col. 35911. A guy named "Flint" is listed as composer of all four tunes—obviously a phony. But the music's not. Sprinkled throughout are guitar kicks by Art Ryerson, tenor by Stan Webb and clean, precise brass and reed ensembles.

Will Bradley

To these ears, the band has outworn its welcome with the pseudo-boogie etchings. Only two of its current batch are especially noteworthy, one, *This Little Icky Went to Town*, showcasing Fred Slack's brilliant keyboard capers with a rhythm section. Coupled with *Break It to Me Gently*, which means nothing, Col. 35922. Also an egg-layer is *Chicken Gumboog* (Col. 35939), the reverse of *Stardust*, which is nicely done with a good Jim Valentine vocal. The band's *Bounce Me Brother* (Col. 35963) is as good but no better than Woody Herman's on Decca, although *Southpaw Serenade* on the back again features Slack's piano and McKinley's nimble, tasty drumming. Bradley gets a marvelous drive on *Icky*, his trombone is superb, the beat dynamic and the ensembles swell. But things like *Gently* and *Chicken* can hardly help the group from any standpoint.

Boogie Woogie Album

Columbia has one of the better sets this month in its album of boogie woogie piano selections (C-44) selling at \$2.50 and including eight sides. The contents:

Boo Woo and Woo Woo, Harry James' trio with Eddie Dougherty on drums, Albert Ammons, piano on "A" side, and Pete Johnson, piano on *Woo Woo*.

Boogie Woogie Prayer, three pianos, Am-

Records

Most Popular Records in the Coin Machines

SONG

- 1—*The Last Time I Saw Paris*
- 2—*I Hear a Rhapsody*
- 3—*Oh, Look at Me Now*
- 4—*Stardust*
- 5—*Bounce Me, Brother*
- 6—*Yes, My Darling Daughter*
- 7—*Frenesi*
- 8—*So You're the One*
- 9—*I Give You My Word*
- 10—*High On a Windy Hill*
- 11—*Along the Santa Fe Trail*
- 12—*Perfidia*

FIRST CHOICE

- Dick Jurgens, Okeh
Jimmy Dorsey, Decca
Tommy Dorsey, Victor
Artie Shaw, Victor
Andrews Sisters, Decca
Dinah Shore, BBird
Artie Shaw, Victor
Dolly Dawn, Okeh
Eddy Duchin, Col.
Jimmy Dorsey, Decca
Glenn Miller, BBird
Jimmy Dorsey, Decca

SECOND CHOICE

- Hildegard, Decca
Charlie Barnet, BBird
Woody Herman, Decca
Bing Crosby, Decca
Woody Herman, Decca
Andrews Sisters, Decca
Woody Herman, Decca
Hal Kemp, Victor
Al Kavelin, Okeh
Gene Krupa, Col.
Bing Crosby, Decca
Gene Krupa, Col.

Tune making the biggest jump since March 1: *Oh Look at Me Now*, written by an amateur and first recorded by Tommy Dorsey.

Above compilations obtained from *Down Beat* representatives, who every week check the major distributors and operators selected at random in New York, Chicago, Los Angeles and three other metropolitan areas, latter three being changed in order to get accurate cross-section pictures of which records are being heard in the coin-operated phonos.

"SLEEPERS"

Records in this classification include unusual tunes, or unusual versions, which are proving surprises or "sleepers" in many locations. Any one of these may overnight break into the "favorites" class above. Operators and musicians are urged to hear them because of their "different" ideas and performances.

JIMMY DORSEY: As already mentioned in this column, his band's version of the Latin song *Amapolita* is climbing fast after having been released only a month. Double vocal by Bob Eberly and Helen O'Connell helps make this a natural for machines on all types locations, Decca.

WILL BRADLEY: Latest click this band has is a thing Bradley and Ray McKinley call *Southpaw Serenade*, with Freddy Slack's piano sounding *Beat Me Daddy* style. Columbia. Strong for Negro and college or high school locations.

WOODY HERMAN: *Hurry Back to Sorrento*, a Sid Robbin adaptation of an old Italian song, looms as a successor to *Frenesi*, which is beginning to slip in most locations. Herman patterns it after his version of *Frenesi*—mostly vocal—and in slow tempo. Heavy radio network plugs on *Sorrento* are helping make it a big click in the machines. Decca.

ARTIE SHAW: Operators who cleaned up on *Artie's Begin the Beguine* and *Stardust* can't miss on *Dancing in the Dark*, a lovely arrangement featuring

mons, Johnson and Lux Lewis. Takes two sides.

Roll 'em Pete, Pete Johnson and Joe Turner, vocal.

Boogie Woogie, Count Basie's Blue Five, with Carl Smith's trumpet, originally on Vocalion.

Shout for Joy, Ammons piano solo.

Beaut Crani, Meade Lux Lewis piano solo.

Except for *Prayer*, which is much too cluttered and heavy, the sides are good examples of 8-to-a-bar piano. Basie's side and the Johnson-Turner disc are most interesting. Nicely bound in album form, it's a collection slanted at the thousands who have become boogie converts since Will Bradley made the style commercially popular.

Johnny Long Band Makes Four Sides

New York—Latest recordings to be made by Johnny Long's band are *The Moon Won't Talk*, Una Mae Carlisle's *Walking By the*

River, an original by arranger Johnny Murphy, *The Boogiemani*, and the BMI ditty, *Accidentally on Purpose*. Long and band go back into New York's Roseland Ballroom late in March after a theater tour.

Decca Plans New Boogie Collection

New York—Because its first album of Boogie Woogie music, issued last November, proved one of the most sensationally successful it has ever released in the popular line, Decca shortly will issue a newer, 1941 album of boogie music with additional artists featured. Among the sides in the second edition will be two previously unissued Meade Lux Lewis piano solos, a Charlie Segar boogie classic, and a Turner Parrish solo originally put out on Champion.

Dave Dexter is selecting the records and writing the booklet to accompany them.

Pastor—Bluebird Set for Year

New York—Tony Pastor, now at the New York Paramount Theater, has been signed for another year by RCA-Victor for records. Pastor's biggest Bluebird disc to date is his version of *Let's Do It* backed with *Ready, Get Set, Jump*.

Joe Reichman Clicks on Discs

New York—Joe Reichman, whose band left the Essex House to take to the road last month, will be boomed by Victor on records throughout 1941. His four recent test sides are selling so well that Leonard Joy signed him to a year's binder. Reichman is being managed now by Wm. Morris agency.

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FOR WANT OF A STAR (Lecuona) Jack Mason
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(And It's Wonderful Now) Paul Weirick
MADAM CAN YOU
STILL REMEMBER? Jack Mason
INCERTIDUMBRE George Cole
I'LL SING FOR YOU Paul Weirick
SALUD DINERO Y AMOR Helmy Kresa
MY ONE ROMANCE Lou Singer
SILHOUETTE IN THE EVENING Leroy Holmes
FINE AND MELLOW Buck Ram
LET'S DANCE Vic Schoen
YOURS (Quiereme Mucho) T. Camarata

MISCELLANEOUS

- PLAY FIDDLE PLAY (Waltz) Art McKay
CHIAPANEAS (Waltz) George Cole
LA CONGA (Conga) Graham Prince
VIENE LA CONGA (Conga) George Cole
BY HECK (Novelty) Jimmy Dale

STANDARD FOX TROTS

- AMAPOLA Will Hudson
ANDALUCIA (The Breeze and I) T. Camarata
BLUES MY NAUGHTY SWEETIE Marvin Fisher
GIVES TO ME Artie Shaw
CANTO KARABALI (Jungle Drums) Van Alexander
(Lecuona) Van Schoen
EL RANCHO GRANDE Artie Shaw
IDA, SWEET AS APPLE CIDER Lew Harris
JAZZ ME BLUES Artie Shaw
MANHATTAN (Rodgers & Hart) Artie Shaw
MARIA LA O (Maria My Own) Artie Shaw
(Lecuona) Vic Schoen
PARA VIGO ME VOY (Say "Si Si") Artie Shaw
(Lecuona) Vic Schoen
PEANUT VENDOR (El Manisero) Artie Shaw
SENTIMENTAL ME (Rodgers & Hart) Buck Ram
SHIM-ME-SHA-WABBLE Helmy Kresa
SONG OF THE ISLANDS Henri Klickmann
TA-RA-RA-BOOM-DE-DE Helmy Kresa
THERE'LL BE SOME CHANGES MADE Artie Shaw
TISHOMINGO BLUES Buck Ram

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR.
(2 East Banks, Chicago)

Natty Dominique came up to Chicago from New Orleans in June, 1913. His arrival pre-dated that of King Oliver by several years and his first job was with Artie Steur's Brass Band at the old Kedzie Park. The Original Creoles at the time were at the Royal Gardens with Noone, Venson, Lotie Taylor (piano), Barbarin, and Bill Johnson on bass. This group and Natty constituted New Orleans in Chicago at that time.

Louis Takes 25

Dominique soon left the Windy City with Bob Crutcher's band playing in Detroit and at Pete Fox's Roadhouse in Milwaukee. When he returned he joined Carroll Dickerson's Orchestra with Willie Hightower (trpt.), Tubby Hall (drums), Jim Hall (tuba), Stump Evans (alto, soprano & clarinet), Dave Brown (sax), Kid Ory (trombone), and Walter Johnson (piano and brother of Jimmy). This combination played for a long time at the Entertainers Cafe. When they went on the road for Pantages Circuit, Honore Dutrey and Earl Hines joined. Upon the return of the band to Chicago, they went into the Sunset Cafe with Louis in on horn replacing Hightower. Natty remembers Louis' taking twenty-five choruses of *Poor Little Rich Girl*.

The next connection for Natty

was with Johnny Dodds at Bert Kelly's Stables. From then on he was associated with the late clarinet ace on numerous jobs and records.

One disc with Natty and Johnny that is of singular interest is Paramount 12409 by Jasper Taylor's State Street Boys. The two sides *It Must Be The Blues* (2771-2) and *Stomp Time Blues* (2770-2) were discovered by Jack Baker of Columbus, Ohio. George Beall of Detroit and Bob Sales of Louisville both identified Dodds and Dominique and now Natty himself states he remembers the date. Other men on the session were Tiny Parham, piano; Jasper Taylor, washboard, and probably Honore Dutrey on trombone.

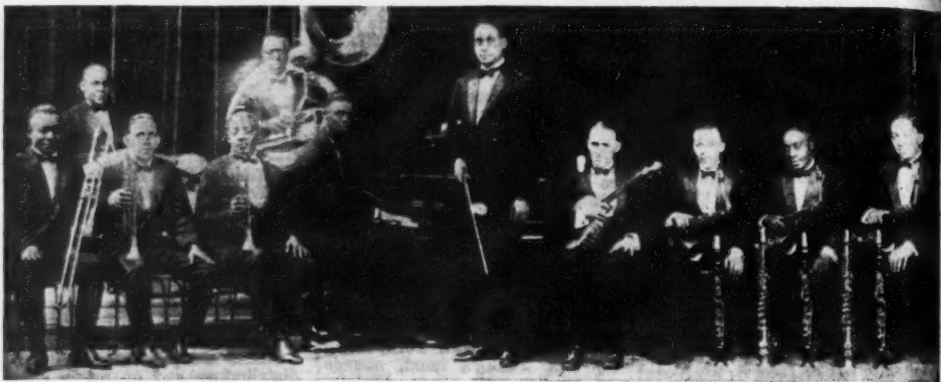
Collector's Catalogue: Russell Sanjek—708 West 192nd St., New York City. Henry (Red) Allen, Zutty, Jack Teagarden in high favor. Russ is an editor of the *HRS Rag* and has written many articles on various musicians. Regularly employed by Broadcast Music Inc., New York.

Roy Bradley—210 E. Erie St., Chicago. Gives the nod to Dixieland Jazz. Roy is a close friend of Lee Collins. Works for the Lord & Thomas Advertising Agency.

Frank H. Holland—2028 East 83rd St., Cleveland, Ohio. Louie Bix, Trumbauer, Waller, boogie woogie, Tea, Wagner's music, Tezzini, Caruso. Once played trumpet in an orchestra working out of Painesville, Ohio but is now an electrical engineer with the Clark Controller Company in Cleveland.

On Comes The Drivel: The backing on the unlisted (in *Hot Disc*) *Cookie Gingersnaps* Okeh 40675 (See Neff's Noone Discography) is Arthur Sims Creole Roof Orch. playing *As Long As I Have You*. Band included Cassino Simpson, Pres Jackson, "Snags" Jones and Bernie Young. . . . Paul Mares (N.O.R.K.) cooked up a kettle of red beans and rice, taking it to the Coach Lounge for Jimmy Noone and Baby Dodds, where the New Orleansians had a real Crescent City session before the spot turned into The Hurricane. . . . BMI is plugging such hot classics as *Moten Swing*, *Jazz Me Blues*, *Astoria Strut*, *Mule Face Blues*, *Shim-me-sha-wabble* and *Didn't He Ramble*. . . . The *Hot Box* now comes on WCFL Chicago with

Hines Played Piano in This Old Combo



Carroll Dickerson's first Chicago band of about 15 years ago looked like this . . . in front of a camera. In it were, left to right, Honore Dutrey, trombone; Fred (Tubby) Hall, drums; A. (Natty) Dominique, trumpet; J. Hall, bass; Willie Hightower, trumpet; Earl Hines, piano; Dickerson, who played fiddle; M. Carr, banjo; Cecil Irwin, E. Brown and D. Brown on saxes. Dig George Hoefler Jr.'s accompanying *Hot Box* for a little lore on this combo. The photo is Natty Dominique's.

"Jazz in Review," 7:30 Thursday evenings. . . . Does Jabbo Smith play the horn on Bruns. 7043, 7045, vocals with Orch. by Ben Norsingle *Motherless Blues* and *Black Cat Blues*? Solo—King Oliver and Prince Louis in unison on the Oliver Creole Band's *Dipperrmouth Blues*, Gennett 5132.

Record Firms Worry Over Metal Dearth

New York—The phonograph record and electrical transcription industry suffered a hard jolt last week when aluminum was placed in the "vitally needed" category by the office of Production Management of the National Defense Bureau, Washington.

Taking over the majority of aluminum production for the national defense program would seriously handicap the recording companies. All master records and the "instant" acetate discs used by radio stations contain aluminum backings. No substitute has been found which can be used in its place. Experiments are being made but none has proved consistently satisfactory.

At press time, *Down Beat* learned, it was said that representatives of waxworks would go to Washington in an effort to curb the government's taking over available aluminum supplies.

Motion picture studios also use much aluminum in sound track production. If the government acquires the metal it will mean—at least until a good substitute is discovered—inferior records and transcriptions.

Les Hite on Bluebird Discs

New York—Les Hite's band is making four records for Bluebird which are to be released sometime in April. Hite, who came East from California a year ago, has been doing one-nighters in this vicinity recently. His old contract with Eli Oberstein's Varsity company has been torn up.

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Trombone Tips

For Good Lip Trill Practice It Slow

By Murray McEachern

Of Paul Whiteman's Band



G. B. Jr. of Wauchula, Fla., writes:

"Dear Mr. McEachern: I saw your column in *Down Beat* giving advice to trombone players. Knowing that you also play an alto saxophone, I would appreciate it if you would help me on a sax problem. I am a boy 16 years old, and am keenly interested in popular music, an interest of which my father does not wholly approve. I can play my sax fairly well, but I don't seem to ever get hold of a good reed. I don't know whether I pay too little for them, or the kind I buy are inferior, or what. I would appreciate it if you will send me the name of a good but not too expensive reed."

Check Down Beat Ads

Thanks for your interesting letter, G. B., and if the trombonists and Norm Bates don't mind, I'll take time out to answer it. Reed trouble is by no means confined to yourself. Some of the best men in the game spend much of their free time looking for reeds that suit them. Most of the well advertised manufacturers have dependable quality reeds, G. B. It's more a problem of finding just the one that suits your own requirements. I suggest you check the reed ads in *Down Beat*. They don't misrepresent.

A reader from Chicago, Jimmy Maloney, writes: "Hello, Murray—I wonder if you would give me advice on my timing. I seem to lose count when I play fast or try to swing it. By playing long tones, will that help me to have a round and beautiful tone on the trombone?"

Plenty of Slow Practice

Jimmy, of course you know that keeping the right time is a vital point in playing dance music. If you lose the beat playing fast, perhaps you're trying to go beyond what you can do as yet. Before you can play a thing fast correctly, you have to be able to execute it perfectly in slow tempo. My advice would be plenty of slow practice—and beat your foot to help you keep

time. Be sure that you master every piece of music in slow time, before you try to get it up to tempo. Perhaps, too, you do not have a natural feeling for swing. Time and practice will tell. Don't worry too much about it. Just get your slow work down cold, and you'll find the fast stuff will come naturally.

In answer to your other question, playing long tones will help develop your tone. Also breath control and muscular control are all important. Practice to perfect these.

'How Can I Lip Trill?'

Another Chicago reader, Bob White, says: "Dear Murray—I have for a long time admired your work on the trombone and the various instruments on which you double. Since reading the 'Tumble-trombonists' article in *Down Beat*, I was overjoyed to find that I can write you regarding a problem that has annoyed me for years and that I'm sure you can help me solve—how to play a lip trill. How can I obtain a smooth lip trill, what should I practice, etc? I have played around town and around the country for 11 years, have a good strong lip, have no trouble with anything written for the horn, but don't even know how to start a trill. Thank you very much for whatever information you can give me."

It would be easier to answer your question by diagram, but here's a try in words anyway. For example, say you wish to make a trill between G and A above the staff. Use the second position G and A, progress with your lip back and forth from one note to the other without tonguing. Start slowly, and gradually increase the speed, until it becomes a genuine trill. Use the same procedure in the 3rd, 4th, 5th, and 6th positions. After practicing these trills in every position, trills between any two closely related notes should be comparatively easy. The slide remains stationary in a lip trill. (Wish I could do it myself!)

Letters to Murray McEachern should be addressed c/o *Down Beat*, 608 S. Dearborn St., Chicago. If a personal reply is desired, a stamped self-addressed envelope should be included.

The thousands of fellows in the cocktail and entertaining combos will get their kicks out of Eddie Charles' new column, "Small Band Banter," which starts in this issue. Follow it regularly for news of the little bands.

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And still going to have formalities a Jim McCa... tions man of has officially clubs for Va Irene Bayard lyn, N. Y.; Hinsdale St George Santo Rochelle, N. 51 Kruger I Adrian Pasce Hoboken, N. rence, 111 fford, Conn. 60th St., B Jeanne Greif lyn, N. Y. DICK TODD dm, Miss. CHARLIE SPI 117 Drake Ave. BOBBY BYRN 4117 Turner Av ISH KAHLEH Wellington Ave. Johnny Ma pital, San A perately look lington Club. Heston Ho Berkshire, E

Frank Levine, Ziggy Talent, s Digeano, Al Kio Joe Conno, Ar trombones; Hy Sharkey, piano; Athens, bass; M Turabull, vocal; freating.

Kenneth Garr Clemens, saxes Jr., trumpets; F Anthony, piano; Roy Winters, d; Jimmy Wendt.

Marty Weitzel, med; Karl Alder, Jany Wilson, drums; Benny Love, bass; Al Buddy Curran, v

Fee-Wee Loui Verrell, saxes; Freddy Keller, trombone; Ferns Hammond orga Tommy Sherida vocals, and Wel

Harry Iversen, gins, saxes; Jac Turner, trumpet; Lee Simmons, drums; Phil A vocals, and Bill

Joe Gaigal, Baker, reeds; eld Lieberman, fiddles; Jack piano; Cliff Pat drums; Eddie S reapers; Phyllis fronts and singe

Calvin Weiss, Carter, Bill Cor Tracy Lancaster, Bob Davidson, piano; Charlie sax, bass; Virg fronts on trump

Spears Berg, Russ, trombone

• The Band Box •

Ellington, Monroe Todd Clubs Listed

By Dick Jacobs

And still they come; so we're going to have to dispense with the formalities again.

Jim McCarthy, the public relations man of VAUGHN MONROE has officially sanctioned a flock of clubs for Vaughn. Here they are: Irene Bayard, 1806 48th St., Brooklyn, N. Y.; Hilda Weissman, 23 Hinsdale St., Brooklyn, N. Y.; George Santos, 396 Main St., New Rochelle, N. Y.; Joseph L. Piasecki, 61 Kruger Place, Passaic, N. J.; Adrian Pascale, 503 Jefferson St., Hoboken, N. J.; Warren C. Lawrence, 111 Mountford St., Hartford, Conn.; Leo Creditor, 1470 60th St., Brooklyn, N. Y.; and Jeanne Greiff, 92 Cook St., Brooklyn, N. Y.

DICK TODD CLUB, Kay Browning, Camden, Miss.

CHARLIE SPIVAK CLUB, Joan O'Conner, 177 Drake Ave., New Rochelle, N. Y.

BOBBY BYRNE CLUB, Carl Belts, Jr., 4117 Turner Ave., St. Louis, Mo.

ISH KABLE CLUB, Fern Carleton, 510 Wellington Ave., Chicago, Ill.

Johnny Mendez, W. O. W. Hospital, San Antonio, Texas is desperately looking for a Duke Ellington Club. Ditto Edward Lister, Heston House, Finchamstead, Berkshire, England.

BOB CHESTER CLUB has a new address. Scott and Pilus, Box 522, Newburg, N. Y.

And now a word of explanation: The deadline for the Band Box is one month preceding the issue of *Down Beat*. This column was written Feb. 17th. So if you don't see your listing in an issue, it'll be along in the next month. We're trying to give everyone an equal break.

Club of the Month—The Charlie Baum outfit, run by Betty O. Gardiner, 309 E. Locust St., Bloomington, Ill. Club boasts vehement criticism of Eddie Duchin's piano playing and downright admiration of Charlie.

FLASH! DUKE ELLINGTON and **BUDDY RICH** fan clubs have just come in. The first can be reached by writing to Johnny Cobb, 7 Aztec Place, Far Rockaway, N. Y., and the second in care of Irwin Alexander, 2215 Collier Ave., Far Rockaway, N. Y. Which brings us to the 30 mark for the month. So long.

Letters to Dick Jacobs should be addressed c/o *Down Beat*, 608 So. Dearborn St., Chicago. If personal answers are desired, a stamped, self-addressed envelope should be enclosed.

Orchestra Personnels

Vaughn Monroe

Frank Levine, Andy Bagal, Don Falco, Ziggy Talen, saxes; Bobby Nichols, Dino Dignato, Al King, and Monroe, trumpets; Joe Connie, Art Dietrick, Rudy Michaud, trombones; Hy Levenson, drums; Saul Skersky, piano; Guy Seaford, guitar; Jimmy Athens, bass; Marilyn Duke and Johnny Tumbull, vocals, and Vaughn also sing.

Emil Flindt

Kenneth Garrett, Tom Wolverton, Glenn Gennens, saxes; Jack Haren, Emil Flindt, Jr., trumpets; Francis Lear, trombone; Bill Anthony, piano; Ray Bandfield, guitar; Roy Winters, drums; Pat Stroehle, bass; Jimmy Wenle, vocals, and Flindt fronts.

Ace Brigade

Marty Weitzel, Doc Hess, Mac MacMillan, reeds; Karl Aldrich, Bugs Wilson, trumpets; Jerry Wilson, trombone; Peeke Seigrist, drums; Benny Bruno, guitar; Tommy Love, bass; Al Page, piano; Betty Day and Betty Curran, vocals, and "Pappy" fronts.

Lawrence Welk

Pee-Wee Louis, Everett Olson, Freddy Verrell, saxes; Leo Fortin, Don McDougall, Freddy Keller, trumpets; S. K. Grundy, trombone; Parnell Grina, bass; Jerry Burke, Hammond organ; John Reese, drums; Tommy Sheridan, piano; Jayne Walton, vocals, and Welk fronts on accordion.

Bill Carlsen

Harry Iversen, Eddie Bahr, Paul Peregrine, saxes; Jack Bonnett, Roy Peters, Ole Turner, trumpets; Jimmy Bartels, trombone; Leo Simmons, piano; Harold Kusius, drums; Phil Agnew, bass; Mickey Down, vocals, and Bill fronts.

Bob Patern

Joe Gaigal, Frank DeStefano, Larry Haker, reeds; Pete Kestler, trumpet; Harold Lieberman, Joe Gyore, Murray Pollock, Edith, Jack Milton, bass; Les Banan, piano; Cliff Patern, guitar; Jesse Shapiro, drums; Eddie Sutton, Gene Hamrad, arrangers; Phyllis Arnold, vocals, and Patern fronts and sings.

Charlie Fisk

Calvin Weiss, Bill Nackenhorst, Burris Carter, Bill Cockrill, reeds; Sam Michael, Tracy Lancaster, trumpets; Kenneth Early, Bob Davidson, trombones; John Whaley, piano; Charlie Pitney, drums; Ray Borman, bass; Virginia Coon, vocals, and Fisk fronts on trumpet.

Benny Bell

Spears Berg, Tiny Ripps, reeds; Ken Rusa, trombone; Bob Senny, guitar; Gus

Burgess, piano; Rome Landry, drums, and Bell fronts on trumpet.

Jimmie McGary

Otis White, Mike Wilson, Eli Cottrell, Jr., reeds; Johnny Hampton, James Johnson, trumpets; Heywood Walker, trombone; Andrew Chaplin, drums; Bobby Brew, piano, and McGary fronts on guitar.

Fletcher Butler

Nat Jones, Frank Owens, R. Crowder, saxes; Henderson Smith, trumpet; Al Wynn, trombone; Wilbert Smith, drums; Dolphus Dean, bass, and Butler fronts at the piano.

Herb Cook's Swinghearts

Billie Bauer, Shirley Latham, Dopey Conlee, Zella Simulson, saxes; Dorothy Flaucher, Varnell Wells, Emily Simmons, trumpets; Fylos Hesser, trombone; Anna Timms, Hilda Halbrook, Carolyn Beyers, rhythm.

Johnny Messner

Johnny Messner (front), Willard Cottrell, George Ward, saxes; Donald Lipps, Pete Schipper, Jack Diamant, trumpets; Huff Aller, trombone; Paul Kuhlman, piano; Dick Connell, drums; Bernie Miller, bass.

Bill Stonecipher

Wes Trout, Carl Wert, reeds; Jerry Heise, trumpet; Ralph Wert, piano; Fred Wert, drums, and Stonecipher fronts on guitar and vocals.

Lads of Rhythm

Hobson Meeler, Lowell Strickland, "Mump" Green, reeds; Frank Wilborn, Vic Shepherd, trumpets; "Butch" Sneed, trombone; Eddie Green, drums; Bill Lovelace, guitar; Billy Nichols, piano; Montine Fulliam, vocals, and Hugh Vaughan fronts at the piano.

Tom Alexander

Dick Helt, Bob Bachford, F. D. Broadwater, Floyd LePore, reeds; Dick Shelley, Mark Boyer, trumpets; Thurlow Crane and Gordon Steinhoff, trombones; Madison Rhodes, bass; Russell Mayer, piano; Herman Garst, drums; Harold Zerkle, guitar, and Alexander fronts on tenor and clarinet.

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• Sax Problems •

Factors Influencing Sax Tone Defined

By Norman Bates

This is a sort of continuation of what we left off last month—you remember—on the physics of a sax tone. Now to take up embouchure, diction, tone (in another sense), vibrato, dynamics, technique and study material, and what they should mean to you.

Embouchure: Do you know that outside of vibrato the embouchure should act as a bypass between your air compression and reed? Can you fellows who shift the embouchure for every register prove what you do is correct? Did you ever try to sing two and a half octaves in tune? Did you ever try to project a strong, small, steady and compressed stream of air at your hand and note the natural embouchure you get? Did you ever try this embouchure on the sax. Did you ever think of the embouchure as a nozzle for compressed air that conducts it to the reed without adding or detracting from it in any way?

Diction: Do you know that the reed speed amplifies the tongue action? Did you ever speak your diction orally and slip the mouthpiece in while you do so to note the effect the reed and mouthpiece have over your tongue? Do you know that compressed air takes the place of the oral sound in good tongue action on the sax. Do you know ninety per cent of the time the tongue works in perpendicular action as you speak? Did you ever stop to think that the letters "c" and "t" are the only ones in the alphabet that you can speak fast with a recoil to the tongue and no jaw movement?

Tone: Did you ever stop to think that tone is the refinement of the reed's vibrations through air control, embouchure vibrato, dynamics, staccato, expression and good taste with which you audibly appeal to people's emotions?

Vibrato: Do you know that vibrato is an artificial pulsation added to the tone by a moving of the lower jaw in a perpendicular direction to the reed at six pulsations per second?

Dynamics: Did you know that dynamics are controlled by increased and decreased air compression without change of the reed's pitch? Have you ever tested dynamics from "pp" to "f" to "pp" on the mouthpiece alone? Can you control your dynamics the same both legato and staccato? Can you avoid gripping the sax too hard when you play forte? Can you keep the embouchure pressure the same as you play "pp" to "f" to "pp"?

Technique: Do you realize that

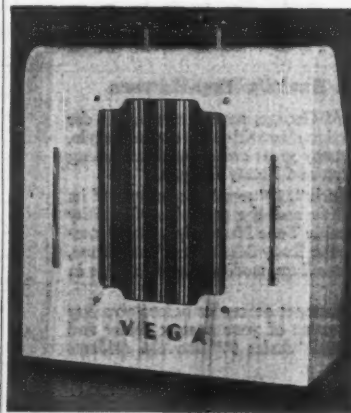
the rhythm of the fingers must follow the tongue's rhythm? Do you keep the fingers near the keys? Do you work the fingers from the third joint? Do you keep only the tips on the buttons? Do you keep the fingers relaxed? Do you put the notes to a free flowing tone or do you force the tone to the notes, which is wrong? Do you keep the vibrato relaxed? Do you sight sing the hard passages to get their melodic flow mentally or do you jam your way through it?

Study Material: Do you choose books to supplement your mental and physical practice or do you baffle yourself with blind practice of notes? Do you think you could find things in your practice library that would help you mentally and physically analyze any of these questions? Do you know that repetition and hard practice is not worth a hoot unless you are sure you have the right mental slant? Do you know that to prelude or noodle on your favorite lick to warm up is the worst thing you can do? Can you think out scales in different keys also intervals, chords or rhythms to avoid noodling? Can you truthfully study your weakest elements with a clear well formed idea mentally and physically of what you want to do, and do it slowly enough to get some good from it?



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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

A clarinet book that any gobstick man will take to his heart, whether he be rank beginner or advanced legit man, is the new Benny Goodman Clarinet Method put over by Regent Music. For two bucks it gives you a dozen clary duets, ten of Benny's choruses taken off records, studies in scales, thirds, fourths, fifths, octaves, expression, mechanism, staccato and lots of other things that'll make studying a pleasure.

New Keenan en Route

It looks like big things—rather more big things—for Bobby Worth and Stan Cowan's ditty, *Do I Worry*. The Ink Spots' Decca on the tune started it off; Bing Crosby did it on the air, and Abe Frank's Melody Lane, Inc., handling the tune, having agreed with BMI, should have a real biggie on its hands any minute.

Eddie Keenan, the Bridgeport, Conn. pianist-composer-publisher, confides that a small Keenan is en route via the stork.

Former WMCA program director Nalda Nardi and Homer Sipe have formed U. S. Music, Inc. A long list of composers has been signed by the two, including Elmo Russ, Vincent Sorey, Claudia Wells, Joseph De Voe, Bob Martin and Patti O'Hara.

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of the new Kay and Sue Werner tune which tonight will debut as the theme on Paul Brenner's new three hour "live" show over WAAT, New York.

Two More Lecuonas

Forster has put out an "Actual Pitch Method" for steel guitar. Written by Pasco Roberts, it teaches how to read steel guitar music at actual pitch instead of an octave lower than written, which is the customary way of reading Hawaiian git music.

Ernesto (*The Breeze and I*) Lecuona, Cuba's contribution to the writers of American tunes as well as Latin things, has just turned his *Two Hearts that Pass in the Night* and *For Want of a Star* over to Marks. Albert Gamse did the lyrics on "Star," and Forman Brown those on "Two Hearts."

Clarence Charters and Tex Cochran's *Song of the Monkman Trail* is drawing lots of comment up in Canada.

Six years ago Hal Kemp introduced Eddie and Case Kusbys' *Love Is Everywhere*. Nothing more was done with the tune until the Kusbys started their own publishing house just recently. Now the tune, and three others by the boys, are beginning to climb.

Five More Siegels

After 22 years, Clarence Williams' *Sugar Blues* is still one of the biggest draws in the trade. Clyde McCoy's record on it has sold over 500,000 copies.

Five Irving Siegel tunes have been added to the ASCAP books: *Montana Moon*, *It seems Like I've Known You Forever*, *Florida My Sunny Florida*, *I'm That Way About You*, and *Idaho Moon*. They're all Denton and Haskins-handled.

The Ink Spots' recording of *Java Jive* is now well beyond the 140,000 mark in copies sold. It's an Advanced Music tune.

Lysle Tomerlin's three publishing firms, affiliated with BMI, are pushing *Surely, Lonely Senorita*, *Tears Within My Heart*, *In Maui with You*, *Maple Trees at Twilight*, *Something to Worry About*, and *The Moon Shines Through My Window*.

Chart Music is publishing Griff Williams and Joe Rigdon's *Pardon Me for Falling in Love*.



Them's Wires in them those hands—the hands of pretty Muriel Lane, if you please, who sells the wordage to pop tunes with Woody Herman's band at the New Yorker Hotel in Manhattan. The batch of telegrams Muriel is holding is being admired by Saxey Mansfield, Hy White, Cappy Lewis and Neal Reid, who rarely get telegrams for their work. When Herman's band leaves the New Yorker next month Bobby Byrne's will follow.

Small Band Banter

by EDDIE CHARLES

Here's a column for the hitherto unheralded "little combinations," the cocktail units and other versatile entertaining units whose number is greatly increasing day by day. "Eddie Charles" is a pseudonym for its author, who actually is a co-leader of one of the most successful small combos in the nation. "Charles" knows this type of work inside out, and this column will be featured regularly in *Down Beat* from now on.

There is getting to be more and more demand for the little versatile combination. A good three to seven piece unit can just about ask its own price, what with the upholstered saloons, theater-bars, cocktail lounges and hotel dining rooms jumping on the small-band wagon.

'New Type Musician?'

The better small bands of today not only give out with good dance music, sing cleverly arranged vocals, light opera, comedy, play for floor shows, are used as an act in the show, in fact run the gamut of every type of entertainment.

A new kind of musician has evolved from the demand for these entertaining small bands. He or she is not only expected to be a better-than-average instrumental-

ist, (sometimes doubling on two or three instruments) but must have a voice as well.

'Diplomats With Memories'

Because of being in the spotlight all night long these gates must be extra-careful about presenting an immaculate appearance. Most spots not only allow but encourage mixing and drinking with the customers, so the lads and lassies must be diplomatic conversationalists and use good taste in drinking. If the lads do any strolling, they have to develop sharp memories in order to remember some of the ungodly requests made by visiting firemen.

The small band musician must be willing to rehearse many many hours to memorize the entire library, as very few little bands use music racks. Good personality and salesmanship, in fact being a 24-hour sell-out, ability to get along with the other gates is essential. There is hardly any chance for cliques in a small band; personal prejudices, jealousies or any animosity must be forgotten in order to present an aura of complete harmony. It's surprising how quickly a customer can spot coffee-nerve guys in a small band. All these attributes and many more are required of the new small band musician. Some of the side men in the big bands of today would find it a very tough job to meet all these requirements.

'Look Out for Boredom'

Some of the headaches of the

small band leader: getting jobs, handling publicity, writing arrangements, conducting rehearsals, watching deportment, preventing petty jealousies, (not only among the men, but look out! if the even loving wives start getting hackles). But the worst bum kick of all is having to replace a man. Most leaders of small bands will take a lot of abuse before changing a man. Those extra hours of rehearsals re-hashing already stale stuff, memorizing the library will be the gates no end, or both ends. Incidentally, it has been my experience that nothing will kill a small band quicker than boredom. Keep adding new material at all times so nobody gets that blasé "you-bring-me-down" look.

This column welcomes any contributions from the members of the pee-wee bands. Suggestions for meeting our problems, news, changes of personnel, new jobs opening, humorous incidents happening on the job, odd instrumental combinations, (a French horn, two bowls of chili and four toilets flushing in unison is one we've heard that one).

News on hand: Vic Abbs and the Californians relieved Joe Vera at the Glass Hat, Congress Hotel in Chi the other day for an 8-week stay, to return to the Book-Cadillac in Detroit in April for the summer. Joe Vera goes back into the Congress.

Howard McCreary goes to French Lick, Ind. with five men and a girl singer for ten weeks starting March 28th. King's Jesters closed at the LaSalle Hotel Blue Fountain Room, which daren't due to poor business. Also in Chicago, The Modulators are still at the Capitol Bar on State Street and the Three Niblicks at the Brass Rail on Randolph Street. Sid Fisher joins the Niblicks on the 16th of March. Plays terrible guitar.

Dick Rock is in the Balinese Room, Blackstone Hotel after a long run in the Book-Cadillac. Jay Coe now at the Book.

The Chuckwagon Boys, excellent cowboy and jive band organized by Eddie Fritz, accordionist and trumpet player, with Ding Bell, clarinetist, as M.C. of the show; George Ramsby, bass player, as featured vocalist, and Kenny Carbone, guitar and vocals, closed the Bismarck Hotel Ranch Room March 6th, after 31 weeks. The band goes on the road and will return to the Ranch Room. Dave Pritchard follows with five men.

The Crusaders are still at the Woodruff hotel in Joliet. The Senators are at the Leland Hotel, Aurora.

More news next month. Don't forget to write.

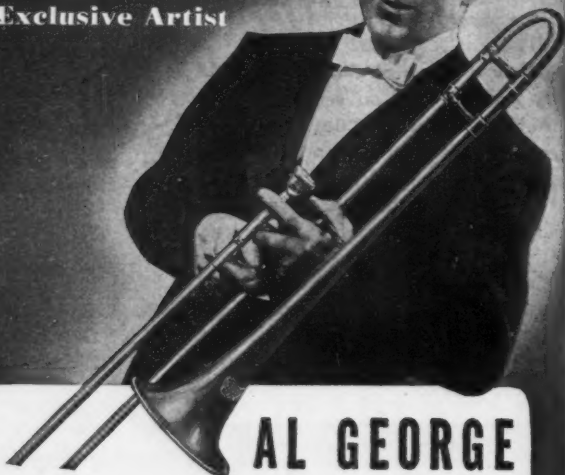
Small entertaining combinations are invited to send news of their units to Eddie Charles, c/o *Down Beat*, 608 S. Dearborn St., Chicago. Suggestions and criticism are welcome, says Eddie.

Basie Booked Solid

New York—Count Basie and the band are booked solid on one-nighters through the south and middle west until April 18, when they play the Savoy ballroom in Chicago.

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Draft Busts Up Brothers' Section



Kansas City—These four fellas, the Dix brothers, comprising what is probably the only four brothers sax section in the country, won't be that much longer. Uncle Sam steps in the first of April, when Sherman, second from left, goes off to training camp. The other brothers are Richard, at left, and Robert and Al at right. They've been working with Rudy Rudisill's ork at the Pla-Mor ballroom here. Gordon Conner pic courtesy Bob Locke.

and second tenor in a well-phrased, broken-up special. Schoen's last chorus at D sounds as if it might have been lifted from Bob Crosby's library. An excellent arrangement, and you'll probably be needing it.

Java Jive

Published by Advanced, arr. by Vic Schoen

An original swing tune built on that familiar black keys banality which all amateur pianists like to sit down and pick out when they are about three sheets to the wind. But it makes for some pretty rugged jazz. A bass figure a la *Little Brown Jug* prevails in the first of the repeat choruses where saxes take the first four bars of each 8-bar phrase in unison, followed by the addition of the brass. The second repeat chorus, of course, is orchestrated for four saxes—an optional vocal. Second trumpet takes the solo at C in either a ride or straight chorus, whichever is preferred. The last chorus swings out nicely with some tricky brass work. Good stuff.

Blue Echoes

Published by Southern, arr. by Jack Mason

These Spanish tunes, with a touch of American jazz, plus some English lyrics, are really doing all right these days. *Echo Blues* is

another, similar to *Frenesi* and *Perfidia*. Mason, following his new formula, puts the repeat choruses in the middle of the arrangement. She rhumbas up until the last chorus at E, when the jump department takes over, but effectively. The last 12 bars go back to the rhumba rhythm. A lovely tune.

Missouri Scrambler

Published by Leeds, arr. by Jerry Bittick

Here's a good instrumental novelty swing tune—Will Osborne's original Varsity record arrangement. It's styled like some of Larry Clinton's old originals—*Dipsy Doodle*, etc. Piano takes the lead in an 8-bar intro followed by eight of low clarinet, after which the brass takes over with claries an octave above. Arranger Bittick lets the reeds look at a few 16th notes at H and there's a good deal of interesting reed work throughout.

Alexander the Swoose

Published by A-1, arr. by Frank Furllett

Alexander is probably the corniest little beast that ever roamed the air waves—but lookout for this hybrid! With a half dozen band leaders starting to plug him, to say nothing of the juke box show-

ing he's making, it looks like you'll be needing it. Furllett can't find room for much more than two of the lengthy 56-bar choruses, but the arrangement is pretty hep. There are some very nice sax figures throughout. You can do a nice novelty on this one.

When That Man Is Dead and Gone

Published by Berlin, arr. by Helmy Kress

Irving Berlin's new No. 1 plug, *When That Man* is one of those minor key jobs, a throw-back to that period a few years ago when *I'll Be Glad When You're Dead You Rascal You* and a few similar tunes gained popularity. Incidentally, the lyrics give Mr. Hitler quite a going over. This is Kress's first swing tune and he does nobly. His unison intro is unusual, and the first and second choruses of this 36-bar tune are brightened up considerably by use of excellent reed and brass figures. Tenor gets the lion's share of the special chorus, with a short go by second trumpet. Plunger brass figures, supplemented by first and third altos in the absence of the necessary brass, back up the tenor. The last rocks nicely.

(Modulate to Page 20)

Orchestration Reviews

★ BY TOM HERRICK ★

Haggart's Job on Stacy's Tune

Ain't Goin' Nowhere

Published by B.V.C., arr. by Bob Haggart

Here's one of those fine Jess Stacy piano solos orchestrated for full band by Bob Haggart. This is the original arrangement which Haggart wrote for the Bob Crosby crew. Have your pianist spend about a week learning this before you put it up in front of the band. There are five full pages in the piano part, and it's no push-over. *Ain't Goin'* is an impressionistic type of solo in that dotted 8th and 16th Stacy style. There is even a 5th tenor sax part, so the 2nd tenor has an optional change to 2nd alto about half way through the arrangement in case five saxes are available. A neat piece of work—and a real "special."

Keep an Eye on Your Heart

Published by BMI, arr. by Paul Weirick

Here's a bright tune that's getting quite a plug on the air waves.

After a solid intro which smacks a little of the Woody Herman style, Weirick proceeds through the brace choruses splitting the brass and saxes, with brass in straight mute on the second chorus. There's an interesting special—tenor sax takes the first four bars of each eight-bar phrase backed up by ensemble organ. The second four of each phrase is taken by lead trumpet over the reed section with the first alto on clarinet. The last is fairly straight, but pushes nicely

Yes, My Darling Daughter

Published by Feist, arr. by Vic Schoen

This is the kind of tune that Mr. Schoen can really take charge of. It's a 24-bar affair in a minor vein, just a little bit like the late *Bei Mir Bist Du Schoen*. Second trumpet has a tricky little solo in the intro in front of a full organ background. After the two repeat choruses the lead goes to a trick composed of first trumpet, clarinet,



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Stocks Reviewed...

(Jumped from Page 19)

Love at Last

Published by Robbins, arr. by Jack Mason

With that Durbin lass on top of this slow ballad in her new pictures, it'll undoubtedly get somewhere. It's a pretty tune. After letting the first alto man take a look at a flock of sixteenth in the intro, Mason goes into a 16-bar cut chorus, followed by the braces. The last chorus is solidly phrased.

I, Yi, Yi, Yi, Yi

Published by Miller, arr. by Vic Schoen

One of those Spanish deals—only this romps like mad. Most of the arrangement is taken up with the two long repeat choruses. The choicest bit comes at C where Vic has written some smear phrasings that are really hep. An interesting arrangement.

Hines on the Road

New York—Earl Hines and his new band, which created a furor in New York a few weeks ago, is now on the road in the southeast and will return to New York to play an Apollo theater date the middle of next month.

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Victor Hugo Bankrupt After

Ben Bernie Mess; Manager Complains:

'Over-Selling Name Bands Will Ruin Cafe Business'

Los Angeles—Mr. W. Guzzardi, manager of the Victor Hugo restaurant, swank Beverly Hills nitery which went into bankruptcy recently following asserted failure to

"pay off" Ben Bernie, issued a good hot statement to this reporter following the publication of the "NO PAY OFF" story on Page 1 of the Feb. 1 issue of the "Beat."

'Everybody Smearing Us'

Said Mr. Guzzardi: "Everyone has been smearing us with this 'no pay off' talk. Now I want to say a couple of things. In the first place Bernie wasn't worth \$2750 a week to us at this time and we knew it. But we bought the band on the promise of the agency's representative that Bernie's commercial airshow would be broadcast from the Victor Hugo weekly during his stay (he was signed for 10 weeks) on an assurance that the extra business the show would bring us on that night would compensate us for the heavy band overhead. It's quite possible Ben didn't even know about this broadcast arrangement. Anyway, he refused; and by the time we did get him to do one show from the Victor Hugo it was too late."

(Larry Barnett, local MCA exec, gave a different picture of the Victor Hugo situation. He said: "Bernie not only agreed to do his commercial broadcasts from the Victor Hugo but actually did make one broadcast just as soon as arrangements could be completed. The truth is that Guzzardi, after this one broadcast, demanded

that the radio show be moved back to the NBC studios. He didn't like the "class of people" who attended the broadcast. Naturally a lot of tickets had to be passed out in order to produce an audience. That's all there is to it, except that I'd like to point out that it wasn't Bernie who threw the Victor Hugo into bankruptcy when his pay checks failed to appear. It was their other creditors.")

"The over-selling of these name bands is going to be the ruination of the cafe business if it's not stopped. Especially since we frequently have to compete with hotel supper rooms which do not even have to show a profit in themselves to keep going."

Compliments Union Officials

"Right now we are doing fine with a local band under Tex Harris. We're doing consistent business at reasonable prices and keeping out of the red—something we didn't do with Ben Bernie."

Guzzardi also complimented Local 47 officials on their handling of the case, especially John te Groen, union contact on the case, saying: "Mr. te Groen made every effort to cooperate with us in finding a solution to our music problem, at the same time doing his best to look out for the interests of the musicians he represented."

Under an arrangement okayed by the union, \$25 per night is collected on the amount due Bernie. Guzzardi denied reports that Tex Harris had acquired a financial interest in the Victor Hugo.



Dempsey Swings Again, but this time he swings a scraper over a gourd to help Don Ferrara's rumba band get into an Argentine groove. The band, which once worked at Jack's New York nitery, is now at the Biscayne Hi-Li Fronton, Miami, Fla. Besides Dempsey and Ferrara tooting his horn at right front, others in the band, left to right, are Albero Fraga, maracas; Larry Triguero, bongos; Angelo Guido, accordion; Frankie Martinez, trumpet, and Jose Toledo Martin, bass.

New Discography

Has 416 Pages
Of Personnels

Hot Discography, by Charles Delaunay, 416 pp., published by Commodore Music Shop, 46 West 52nd street, New York.

The latest edition of the collector's Bible, Discography, written by a young Frenchman, Charles Delaunay, now is available. Not radically different from the 1938 edition, which was published in Paris, the new volume is published in New York by the Commodore Music Shop, headed by Milton Gabler, who is more noted for his special hot records.

Discography comprises some 400 pages of listings of jazz records, complete with personnels of each, master numbers, date of recording, and other info invaluable to all who collect discs. Biggest change is the Jelly Roll Morton section, which is completely revised and corrected. Issues of records on private labels, Solo Art, Commodore, HRS, Blue Note, and the like, also are listed. Delaunay's work is not perfect but it's by far the best yet. Everyone interested in records should have Discography handy.

D. E. D.

'Record Book' Should Find Big Market

The Record Book, by David Hall, 771 pp., published by Smith & Durrell, 420 Madison avenue, New York.

Unlike Discography, this new volume stresses classical recordings, and while it does not list personnels, the author offers many excellent suggestions to those who buy records.

About five pages are devoted to jazz. The remainder is all classical. Hall criticizes the records now available; suggests which versions are the best buys. An excellent writer, Hall's achievement should find a ready market among musicians who are interested in what goes on in the field of recorded classical music.

Beautifully bound, with legible, smart-appearing typefaces making reading easy, The Record Book is a work which has long been needed.

D. E. D.

New Whiteman-Lieber Book Worth While

HOW TO BE A BAND LEADER by Paul Whiteman and Leslie Lieber.—Robert M. McBride & Co.—\$2.

It's funny no one ever thought of writing this book before. Edited and probably written in the main by P.W.'s former right hand man and ex-reed and hot toy fife player, Les Lieber, it's excellent reading for the hopeful 14 year old saxist as well as Joe Musician himself. Human interest stories about the fair-haired maestros, an abundance of candid photos between chapters, the authentic story of your dance band from that first basement rehearsal, a straight from the shoulder analysis of the average guy's chances of playing le jazz really hot and some pretty hep recommendations as to worthwhile record solos are just a few of the items that make this a good addition for your collection of jazz literature.

T. H.

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Chicago, March 15, 1941

George Clark's Tenor, Band Buffalo Faves

by JOE FREDERICK

Buffalo, N. Y.—George Clark's band, at Leo Hill's Onyx Club since Christmas, is the focal point of current musical activity here. Clark's tenor, which will be remembered as part of Stuff Smith's band of several months back, is strictly top drawer and has all other local horn men talking to themselves. The Basie band was through town and the boys spent much time digging Clark's bunch. We had opportunity to compare Clark with highly touted Don Byas with Basie. We still point with pardonable pride to George.

Ex-Red Norvo trumpeter Willy Bryans has left for Fort Edwards, Falmouth, Mass., to serve in the army. So you see it is more than hogwash, this jive about Norvo's band being given the beckon by Sammy. . . Frank Vastola has replaced Dick Catan on bass at the Hotel Webster, North Tonawanda. . . Slim Davis, powerhouse horn man, has left his job at the Ray Ott Club, Niagara Falls, and has come to Buffalo, much to the delight of the local jazz populace.

Too Much George

by SIG HELLER

Milwaukee—George Peterson tried to get a trumpet man to work a job with him. He called George Cayton, who wasn't in. Leaving a message for him, Peterson then called Art George and gave him the job. A little while later Cayton called, saying, "This is George; sorry but I won't be able to take that job." Thinking it was Art George talking, Peterson proceeded to hire Bill Ehlert for the date. Art George appeared on the night of the job to find there was no job for him. He took it up with the union, where they paid him for the date out of their standby fund, admonishing all concerned against the indiscriminate use of the name "George."

Una Mae Carlisle Working Again on West 52nd Street

New York—Una Mae Carlisle amazed everyone by returning to town last week after three months' disappearance. She's been rumored dead, blind and hospitalized, but said she's feeling fine now. Kelly's Stable, where she worked as intermission pianist last fall, is now using her as a headline act, replacing Billie Holiday.

Una recorded again for Bluebird the other day, cutting *Blitzkrieg Baby*, *There'll Be Some Changes Made*, *Beautiful Eyes* and *It's Sad But True* with six men from Les Hite's band backing her.

Hite's full band was also set for a Bluebird date, making new versions of *The Lick*, *Board Meeting* and *World Is Waiting for the Sunrise*, which he waxed previously for U. S. Records. Fourth side was to be a new Hite original, 1941. They are his first records for Bluebird.

Herman Herd Cuts Five New Sides

New York—Latest record sides made by Woody Herman's herd are *Eve Let That Apple Be*, *Everything Happens to Me*, *Chloe*, *Let's Get Away From It All* and *Sleepy Serenade*, all of which will be released by Decca in April. Band remains at Hotel New Yorker until April 10, then starts touring.

Miller Looks Over His Awards



New York—Night before he left the Paramount Theater to head west on one-nighters, Glenn Miller was presented two trophies, with which he is shown above. At left is *Down Beat's* trophy, given Miller after readers voted him to have the greatest "sweet band" in the land. At right is a scroll presented Miller by Martin Block of WNEW, who conducted a poll which also revealed Miller to be tops. Joel Allen snapped this for *Down Beat*. Miller's next venture is motion pictures, working with Sonja Henie in "Sun Valley" late this month. He'll record for Bluebird in Los Angeles between scenes.

Laurence Keyes Back in Saddle

by BOB LOCKE

Kansas City—Back in the band limelight here with a new crew which appears at last like an "up-and-coming" outfit is Laurence Keyes, sepiat pianist, whose last attempt at local fame was side-tracked by a hospital visit.

Keyes' first ofay location is the Casa Fiesta, South Side swing den, where he is attracting plenty of favorable attention from hep-cats and j-bugs. Crew plays softer swing than most colored bands but "jumps" on occasions as witnessed by versions of such numbers as *Roll'em*, *Blow Top* and Keyes' own original, *Broadcast It*.

Personnel follows:
Laurence Keyes, conductor and pianist; Lloyd Johnson, drummer; Lloyd Lowe, guitar; Bob Matthews, bass; Ike Donnelly, Lorenzo Tevis, Granville Harris, and Elmer Bowman, saxes; Hugh Jones, Fleming Hunt, and Walter Roberts, trumpets; Ernie Henderson, vocalist, and Frank Vaughn, arranger.

Keyes' former crew, the Deans of Swing, have re-organized and are playing neat jive in sepiat spots under guidance of John Tumino.

Kirby, Maxine Sullivan Part 'For Good'

New York—The professional and domestic separation of John Kirby and wife Maxine Sullivan is finally the real thing. Kirby, now at uptown Cafe Society, and songstress Maxine parted permanently at the close of their recent engagement together at Dance Paradise in Detroit.

According to close friends, John and Maxine ended their matrimonial adventure by throwing glasses at each other. No divorce action taken at press time, however.

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News

Will Expel 'Tea Heads' From Union

by LOU SCHURRER

Detroit—In a move to cooperate with narcotics bureau officials in stamping out use of stupefying and harmful drugs, the board of Local 5 has passed a resolution meaning automatic expulsion to any member found guilty of smoking marihuana.

The resolution reads:
"Any member found guilty of the use of marihuana, or on proof that a member uses same, such member shall immediately be expelled from membership."

In a front page editorial, the Local's house organ, the *Keynote*, deplored the use of the drug and the unfavorable impression of the music profession created in the mind of the public by a few isolated addicts. The editorial was signed by Jack Ferentz, Local 5 president.

Jazz Bashes at Village Nitery

New York—First of a series of jazz bashes to be held Sunday afternoons at downtown Cafe Society will be held March 16 with Muggsy Spanier, Woody Herman, George Brunies, Nick Caiazza and Hy White, plus others, taking part. Joe Thompson, producer of the Chamber Music Society NBC show, will emcee the opener. Different musicians are to be used every Sunday. Screw twist is that the sessions are held at the same time Milt Gabler holds his uptown. Which means there'll be a fight to get musicians.

WHERE IS?

BOB JONES, tenor saxist, formerly with Red Nichols?
JESS HAWKINS, orchestra leader?
KENNETH GIBSON, sax, formerly with Wally Stoeffer?
CHARLES MOORE, drummer, formerly with Doc Lawson?
W. F. CAVANNAUGH, drummer?
LUKE STEWART, former Stuff Smith guitarist?
JOHN BROWN, former Stuff Smith bass man?
BILLY WILSON, vocalist, formerly with Ben Bernie?
ABE LAFFERTY?
JULIAN FINNEGAN, pianist, formerly of St. Paul, Minn.?
KING HARVEY, formerly with Herbie Kay?
AL ELDRIDGE, pianist and arranger, formerly with Isham Jones?
SAMMY STEWART, prominent Negro band leader of a decade ago?

WE FOUND...

JOE MOONEY may be reached at 598 Fairlawn Parkway, Warren Point, N. J. He is arranging for Frank Dailley again.
RAY BARR is with Emory Deutsch at the Honey Plaza Hotel, Miami, Fla.
BEE PALMER is at the Hotel Wellington, New York City.

Zimmerman, Spud Murphy with Barnet

New York—Charlie Zimmerman, former Will Osborne trumpet, replaced Bob Burnet in the Charlie Barnet band when Bob left a few weeks ago to front a Negro band at uptown Cafe Society. Spud Murphy has also been with the Barnet band on its current road tour through the south. They go into the Paramount in New York for two weeks starting the 26th of this month.

Peter Dean Goes To Army Camp; Pete Terry, Too

New York—Peter Dean, vocalist and manager of Teddy Powell's orchestra, goes into military training as a draftee March 16. Dean's scat-singing had attracted much comment with Powell's band in recent months. He expects to serve his 1-year stretch and return to the band field. Powell and band now are at Bordewick's, Tuckahoe, N. Y.

Pete Terry, Powell's tenor man, left for an army camp March 4. Les Merken took his chair. No one will replace Dean for the time being.

Clyde Lucas Under Knife

Philadelphia—Clyde Lucas, the band leader, is at Jefferson Hospital here recovering from an operation for gall stones.

Lucas' condition is said to be "very good."

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Investigation of the AFM Opened (Jumped)

Down Beat last week to protect themselves in the process of negotiating a new booking agency with the AFM. "Both A

The spokesman of the AFM, who in addition to the AFM a powerful Chicago-based organization. It was the AFM and to either to join or lose the benevolent union." It was the AFM, like the state of the AFM of Labor.

The department of the AFM provides that 10 per cent of every engagement provide further tax of 50 per cent of proceeds collected by a guild in the jurisdiction. That ruling, however, to traveling and sidemen, viceroy union labor enter a new jurisdiction.


Believe F

A fast and of leaders in the AFM that the investment was favorably wanted to be but 14 of them as much as the situation, it seemed that communists and vocal compete with AFM members. AFM or be an organization. musicians declared Petrillo's get employment but that he has sions, "overstep

Ted Black Bankrupt

New York—leader who hit is bankrupt. He bankruptcy in listing his list

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Investigation Of the AFM Opened by U. S.

(Jumped from Page 1)

Down Beat last week, "in an effort to protect themselves in the process of negotiating contracts with booking agencies and radio networks."

Both AFL Unions

The spokesman for the Department of Justice said that Petrillo, who in addition to being head man of the AFM also is president of powerful Chicago AFM Local 10, had "attempted to destroy the AFMA and to force the artists either to join his own union or to lose the benefits of union protection." It was pointed out that the AFMA, like the AFM, is an affiliate of the American Federation of Labor.

The department declared that the AFM constitution and bylaws provides that the union receives 10 per cent of the proceeds of every engagement and that "they provide further for a Federation tax of 50 per cent of all the proceeds collected in radio engagements by a guest conductor entering the jurisdiction of a Local." That ruling, however, is old stuff to traveling dance band leaders and sidemen, who must obey different union laws every time they enter a new jurisdiction.

Believe Petrillo Wrong

A fast and incomplete checkup of leaders in New York indicated that the investigation of Petrillo was favorably received. No leader wanted to be quoted, naturally, but 14 of them have agreed that as much as they had studied the situation, it seemed unfair to demand that concert violinists, pianists and vocalists—who do not compete with the rank and file AFM membership—either join the AFM or be boycotted by its huge organization. Most leaders and musicians declared they appreciated Petrillo's fighting tactics to get employment for the jobless, but that he had, on several occasions, "overstepped the bounds."

Ted Black Files Bankruptcy Plea

New York—Ted Black, the band leader who hit his peak about 1931, is bankrupt. He filed a petition of bankruptcy in Brooklyn recently listing his liabilities at \$8,785.

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Margie Harris, one of the most enthusiastic jazzophiles in the trade, has been singing with Wingy Mannone's barrelhouse group at the Brass Rail in the Chicago Loop. Just 21, Margie sings fine blues and will do the vocals with the unheralded but sensational Paul Jordan band when they do their concert of original Jordanian in the Skyline Club in Chicago on March 31. *Maurice Seymour pic.*

Fight to Play in Jobless Band

(Jumped from Page 9)

That's a hell of an instrument," Jordan has been composing for about five years. He's had opportunities to go on steady jobs and with any number of bands on the road, but he's chosen, as he puts it, to job around just enough to get by, so that he has most of his time to write music.

He has a couple dozen odd original compositions, single works and suites. One of the latter, called No. 3, was originally written for string quartet. Paul has altered it to suit the four saxes he now uses.

Plan a Concert

Paul's *Jewel Suite* includes interpretive poems called *Amethyst*, *Emerald*, *Sapphire* in *Two Settings*, and *Opal*. Then there are his *Bacillus Ballet*, *Sleeveless Errand*, *Carnival*, *Private Dining Room Suite* (*The Solitary*, *The Wild Party*, and *Tete a tete*), *Sleeper Jump*, *The Chant* and countless others.

Jordan and the band will give a concert of his original music at the Skyline Club in Chicago on Monday night, March 31, beginning at 5:30. Tickets are six bits a copy and can be purchased through *Down Beat* (which has nothing to do with the show), Lyon & Healy, the Chelsea hotel or at the door.

Paul's is unquestionably the most original music in the dance idiom on the horizon today. It's a distinct step forward in the quali-

'Hot Box' Hoefler's 'Jazz in Review' On WCFL, Chi

Chicago — George (Hot Box) Hoefler, Jr.'s recorded program, "Jazz in Review," which had its first few airings over WCFL on Tuesday nights, has been switched to Thursdays at 7:30 p.m.

Using Armstrong's *West End Blues* as the theme, the show is attracting wide attention among musicians and enthusiasts who dig the recorded programs regularly. WCFL has an ASCAP contract, allowing Hoefler to play virtually anything. He often does. Maurice Granger writes the script and Make-Believe-Ballroom maestro Bob Purcell stoozes Hoefler with questions.

Hodes, Lee Wiley Go Into Stable

New York—Art Hodes, the pianist-band leader, and Lee Wiley, vocalist, are set to go into Kelly's Stable March 18. They'll replace Lester Young's new band.

Son Born to Harry James, Louise Tobin

New York—Harry James learned by long distance phone here the first of this month that a seven and a half pound son was born to his wife, Louise Tobin, in Texas. The boy is the Jameses' first child. They have been married about two years. Miss Tobin is the singer who formerly worked with Benny Goodman and others.

Press Agent Sues Sammy Kaye

New York—Sammy Kaye, now touring theaters with his swingers and swayers, is having trouble. Norman E. Rech filed suit late last month against Sammy for \$4,355 in New York Supreme Court charging that Kaye owed him that sum for back pay, overtime and attorney fees. Rech claims he is Kaye's former press agent. Dave Alber now handles Sammy's press problems. Rech's suit was to be heard in mid-March.

Ted Brownagle At Towne Talk

by SIDNEY REPPLIER

Harrisburg, Pa. — Aiding cafe managers Bob Fohl and Firp Roberts in their praiseworthy attempts to inject a little life into this town, Ted Brownagle, dean of local band leaders, recently opened with a 4-piece combo, plus organ, at the Towne Talk. Another welcome sight was the appearance of Ken Shaffer and his neat little 3-man jump group, playing at the recently redecorated New Plaza Hotel. Stay with us, boys. It'll be a long hard pull, but with the help of a steady beat and a fast outfield, we may get there.

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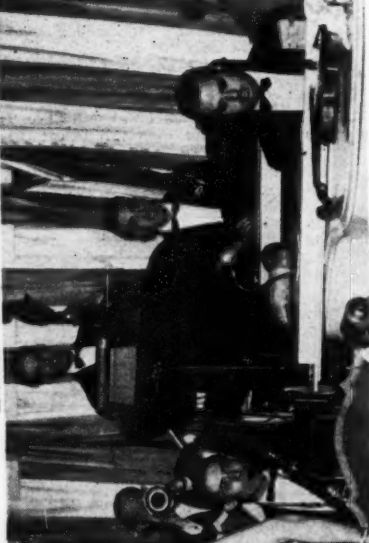
March 15, 1941



Tough Boys when they get behind their instruments, the fellows at left and above are Irving Ashby, sensational young guitarist, and Fred Beckett, ditto young trombonist. They're both with Lionel Hampton's rough and ready outfit at the Grand Terrace, popular Chicago black and tan. Ashby, only 20 years old, hails from Boston, where he was a scholarship student at Boston Conservatory of music. His Hampton job is his first one with any non-Boston outfit. Beckett, only 24, is a Kansas City lad who, according to boys who know, combines the finest qualities of Huggy and Lawrence Brown. He worked with Harlan Leonard's Kaycee Rockets before joining Hampton. *Both pix are Ray Rising's.*



Woodshedding one of his own five way choruses, Bob Strong's sax section rehearses for one of their "Uncle Walter's Doghouse" shows on NBC Red. One of the top bands in the Midwest, Strong's reeds include, left to right, Ray McKinstry, Sid Reid, Ray Blewett, Lowell Moore and Bob. Band has three trombones and three trumpets, four rhythm.



Barrelled as a result of the financial trials and assorted obligations that beset a band leader, Cocount Grove (New York) maestro Buddy Clarke takes his predicament with a great big smile and a brand new suit of wooden slats. Asked how he managed to hang onto the goodlooking wristwatch, Clarke let it slip that the crap game busted up just before he lost anything else. *Larry Gordon snapped this pic, with a little collusion on the part of press agent Herb Landon.*



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BG to Hamm Sister,

Chicago—had spread the profession's Benny Goodman marry "John Time prevent contacting B Benny married Hall the Russian-Com use ten of Prokofiev's Yiddish The minutes.

Paula Claire G. Miller

New York to replace D with Glee Hollywood, are making Henie. Claire returned band, Miss F hue thrush, Dickinson of quartet, now The swit Byrne sued Miss Claire. in the suit Emmert, dec no rather th suit. Miller cently became seen in the movie.